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ABSTRACT

This study guide/bibliography is intended to help the English language reader find materials for the study of Asian theatre. Containing 1,348 entries, the guide is the most extensive bibliography published to date. The guide is organized by geographical area: an initial chapter on Asia is followed by chapters on each of 16 countries: Burma, Cambodia, China, India, Indonesia, Japan, Korea, Laos, Malaysia and Singapore, Nepal, Pakistan and Bangladesh, the Philippines, Sri Lanka, Thailand, Tibet, and Vietnam. Each chapter opens with a brief introduction discussing the important theatre genres of the area, the state of English-language scholarship and the availability of materials in the United States, journals that carry articles on theatre, and suggestions for background reading. Bibliographic entries follow and are organized into four categories: (1) history, theory, and practice, including narrative accounts of drama and theatre; (2) English-language translations of plays, whether in collections, in journals, or individually issued; (3) audiovisual materials available in the United States; and (4) reference works such as other bibliographies, museum collections, play listings, and book and record dealers. (MKM)

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Theatre Perspectives, No. 1

ASIAN THEATRE:
A STUDY GUIDE AND ANNOTATED BIBLIOGRAPHY

James R. Brandon
Editor

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THEATRE PERSPECTIVES

Theatre Perspectives is a monograph series sponsored by the University and College Theatre Association, a division of the American Theatre Association.

The editorial board hopes that the monograph series can fulfill three aims:

1. To serve as an outlet for works that fall between article- and book-length.
2. To be of direct help to faculty members teaching in university and college theatre departments.
3. To embody a theatre perspective.

Ideally, of course, a Theatre Perspectives monograph would meet all three criteria. Practically, the editorial board will act with flexibility. For example, the first issue in the series, the present bibliography, is twice the length envisaged as the norm for the series.

The University and College Theatre Association, and the editorial board of Theatre Perspectives, believes that those teaching in university theatre departments have particular needs that should be met better than they are at present. They are called upon to teach over a broader range than are scholars in some neighboring disciplines. For example, a course in modern drama would ideally demand colloquial fluency in Norwegian, Swedish, Russian, Italian, German, and French--and a course in the history of the theatre even wider historical, linguistic, and cultural expertise. There is a need for works such as the present bibliography which will make available the expertise of the specialist to colleagues who are interested in an area such as Asian theatre, whether in support of their teaching or in support of a research interest. For example, someone interested in the interplay of performers and spectators would find the annotations to the present bibliography extremely helpful. The editorial board is interested, then, in bibliographies, reference works, and translations of important critical and other works.

The university and college teacher of theatre is often a scholar who is also a practitioner--or a practitioner with ideas that scholars should know about. The editorial board is particularly interested in manuscripts that embody the insights that arise from production work, whether those insights focus upon a particular production or upon one of the disciplines of directing, acting, design, and management. The second issue will be a collection of papers on the staging of Greek tragedy.

Each monograph is likely to be of interest both to scholars and practitioners of theatre and to scholars in another field. Similarly, proposals or manuscripts are welcome from people inside or outside theatre departments, and inside or outside universities.

Anthony Graham-White (Editor)
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University of Illinois in Urbana

FOREWORD

I will not bore the reader with a recital of "the trials of an amateur bibliographer," although the trials have been real enough and my amateur standing never seriously in doubt. It will be enough to say that I began quite innocently in 1955 to drop into a little metal box file cards on which I had written the titles of exotic theater books that I was encountering in my travels in Asia. After that, there was no possibility of escape--not from the imperative to be ever collecting, and not from the nagging question asked by friends and students, "Well, just what can I read about Asian theater?" Twenty-four years, many collaborators, and too many thousands of file cards later, the pages that follow represent a partial answer to that insistent question and a partial respite, I trust, from the recurring nightmare that pits the ant against the mountain of sand.

I would like to use this space to acknowledge the many people whose help, witting and unwitting, has made possible the gathering of the 4,000-plus items from which the 1,348 in the Guide have been selected.

Students enrolled in "Seminar in Asian Theater" at Michigan State University, made the first organized forays into the then bibliographic no-man's-land of Asian theater: Stanley Abbott, John Baldwin, R. J. Kepke, Charles Lauterbach, Roger Long, Sam Oakland, Farley Richmond, Raymond Shermeyer, and Emily Windoes, who jointly compiled Asian Theatre Bibliography (mimeograph, 1962); and Charles Hannum, Thomas Kartak, Linda Lashbrook, Alice Mackey, Frederick Ollerman, Kenneth Regenbaum, Laura Salazar, L. Eberle Thomas, Terry Williams, Jack A. Wilson, and James Wright, who jointly compiled Asian Theater Bibliography (mimeograph, 1965).

Research Assistants conscientiously traced the untracable and occasionally read the unreadable as they located and annotated new entries: Farley Richmond, William Hall, Stephen Alkire, and Martha Ashton at Michigan State University, 1964-68; Elizabeth Wichmann, Patricia Harter, Robert Bethune, William Saylor, and John D'Amato at the University of Hawaii, 1972-78.

Colleagues pointed out errors and tried, as best they could to lead this endeavor into more proper ways: John Hu (China), Roger Long (Southeast Asia), Christine Loken (Korea), and Darius L. Swann, whose imaginative search for Indian theater materials in the University of Hawaii library system reflects his ten years of living and studying in that country.

We have continuously consulted (and almost certainly plagiarized) the works of previous bibliographers: Sri Ram Bakshi, Indian Theatre: A Preliminary Check-List (mimeograph, 1970; Farley Richmond, Indian Theatre Materials--A Selected, Annotated Bibliography (mimeograph, 1971); Joseph A. Withey, "An Annotated Bibliography of the Theatre of Southeast Asia to 1971" (Educational Theatre Journal, May 1974); Daniel S. P. Yang, An Annotated Bibliography of Materials for the Study of the Peking Theatre (Madison: Wisconsin China Series, University of Wisconsin, 1967).

In addition, the Editor of Theatre Perspectives, Anthony Graham-White, encouraged completion of this manuscript when it seemed impossible ever to tie up all loose ends. Members of the Asian Theatre Program, American Theatre Association, have offered their moral support for more than ten years. The Theatre Department and the International Communications Institute of Michigan State University and the Department of Drama and Theatre of the University of Hawaii provided Graduate Assistant financial aid, and the College of Arts and Sciences of the University of Hawaii provided a grant to partially support manuscript preparation. And University of Hawaii, Asian Theatre Program students Anthony Soper, Kathryn Yashiki, and Donald Kozono bore the onerous burden of proofreading the manuscript without, apparently, developing excessive thoughts of revenge, for which I am grateful.

Finally, I owe much, including whatever degree of sanity I may still retain, to Elizabeth Wichmann, whose intellectual acuity and sense of organization often steemed the threatened slide into chaos.

James R. Brandon
Honolulu
January 1, 1979

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INTRODUCTION

This Study Guide and Bibliography is intended to help the general English-language reader find materials for the study of Asian theater. It should also prove useful to advanced students and specialists, for though space does not allow a comprehensive listing of all known Asian theater materials, the 1,348 entries make up the most extensive bibliography published to date.

Our aim in selecting materials for the Guide has been to include: 1) all major books on Asian theater and drama; 2) a large selection of books of secondary importance or of a specialized nature; 3) significant monograph-length works, whether they appear as journal articles, as chapters in books, or as separate publications; 4) the majority of recent play translations; 5) a representative selection of records; 6) most of the small number of films and videotapes that are obtainable in the United States; and 7) a selection of the most useful references that can help the reader locate further materials on Asian theater.

Coverage in the Guide is relatively exhaustive for countries in which theater has not received much attention from scholars (e.g., Pakistan, Laos). For countries where materials are numerous, the Guide necessarily is more selective. For example, Japanese entries represent major pieces of theater scholarship and do not include the many hundreds of short journalistic accounts that exist.

The Guide is organized by geographic area: an initial chapter on "Asia" is followed by chapters on each of sixteen countries. Each chapter opens with a brief introduction discussing the important theater genres of the area, the state of English-language scholarship and the availability (or non-availability) of materials in the United States, major journals that carry articles on theater, and suggestions for background reading. Bibliographic entries follow, and they comprise the bulk of each chapter. Entries are organized into four categories:

History, Theory, Practice (HTP): narrative accounts of drama and theater--descriptions, histories, theory and criticism, textual analyses of plays, and comparative studies--regardless of the form of publication.

Plays: English-language translations of plays, whether in collections, in journals, or individually issued.

Audio-Visual Materials (A-V): LP records, films, videotapes, and slides.

Reference Works (REF): bibliographies that are not essentially duplicated in the Guide, museum collections, play listings, and book and record dealers.

Further division, by genre or historical period, occurs when the number of entries within a category is large. For example, entries for China in the HTP and Play categories are divided into:

General (in HTP) or Anthologies (in PLAYS)
Yuan Drama
Southern Drama
Peking Opera
Regional and Folk Theater
Spoken Drama

The divisions reflect the nature of theatrical development in each area and therefore vary from chapter to chapter.

The Guide does not include: European-language works (except for the occasional unique work unmatched in English); old, superseded, or inaccessible play translations; works on music and dance (unless they are of special interest to theater); articles that are journalistic in nature, are less than three pages long, or are substantive duplicates of included works; and LP records and films which were produced in Asia and are not readily obtainable in the United States. The Guide does include many hundreds of books and journal articles which, though published in Asia, should be available in major American libraries.

We have examined and briefly annotated most items ourselves. However, annotations for the majority of Ph.D. dissertations are based on published abstracts rather than on the dissertations themselves, and we acknowledge with gratitude the verbatim use of a number of Joseph Withey's excellent annotations on Southeast Asian materials. A few entries could not be found and are not annotated.

As an aid to the beginning student of Asian theater, we have indicated with an asterisk (*) one or two basic books in each field of study.

ASIA

The deceptively simple word "Asia" includes not only that huge geographic land mass and adjacent islands which lie between the Pacific and Indian oceans on the east and west and Russia and Australia to the north and south, but an impressive variety of cultures, and hence a fascinating range of theater forms as well. Hinduism in India; Buddhism in Thailand, Burma, Laos, Cambodia, Korea, and Japan; Islam in Malaysia and Indonesia; Christianity in the Philippines; and Confucianism and Taoism in China have helped shape the kinds of theater and dramatic forms found there.

The culture and arts of one Asian nation have spread to other countries by way of commerce, conversion, and conquest. Thus, Indian dramatic practice and plays were carried into Nepal, Tibet, and China; Indian-style dance is seen in Indonesia and Malaysia; Chinese sung-drama was adapted in Vietnam; and Chinese court dances and music became the source of similar arts in Korea and Japan. Centuries of cultural interchange have produced eerily similar classical dance-drama forms at Cambodian, Lao, and Thai courts, and striking similarities among the shadow puppets of Java, Bali, Malaysia, and southern Thailand. Western drama from both Europe and the U.S., introduced throughout Asia during the past hundred years, has become a major theater form in the Philippines, India, Japan, and China.

In traditional Asian theater, music, song, dance, narrative, dialogue, and stylized acting fuse with drama in exciting and unique combinations. Using approximate English terms, these traditional forms appear in the guise of musical dramas, dance-dramas, masked plays, storytelling, spoken dramas, shadow plays of great sophistication and antiquity, rod- and glove-puppet theater, and marionette theater. Many dramas performed today have religious origins or are part of a ritual event. Audiences absorb fundamental values of their society from dramatic experience; indeed, in some circumstances, theater is the major medium by which culture is taught and perpetuated. In Asia, then, theater contains far more elements of performance than is usual in the West, and attending the theater implies a more significant social exchange. Research in Asian theater therefore leads us into areas we need not necessarily explore to understand Western drama.

A relatively large body of material on Asian theater exists in English, yet in even the most heavily researched forms--such as Japanese no--the works are generally historical or descriptive. Detailed analyses of the dramas and performing styles, by and large, remain to be written. The major problem facing the student of Asian theater is that materials are widely scattered.

Articles on Asian theater are published frequently in the scholarly journals: Educational Theatre Journal (now re-titled Theatre Journal), The Drama Review, Comparative Drama, and Literature East and West. They appear less often in: Journal of Asian Studies, Journal of South Asian Literature, Journal of the Royal Asiatic Society of Great Britain and Ireland (London), Archiv Orientalni (Prague), Bulletin of the School of Oriental and African Studies (London), Folklore (London), Asian Folklore Studies (Tokyo), Folklore (Calcutta), World Theatre (Paris), East/West (San Francisco), Asia (New York), Orient (Hong Kong), Orient/West (Tokyo), The East (Tokyo). Significant articles from all of these journals are included here, and they should be consulted for articles published in the future. Of special interest are two publications devoted to Asian theater: Asian Theatre Bulletin: The Newsletter of the Asian Theatre Program, published twice a year in the American Theatre Association Theatre News, and Asian Theatre Reports, published annually at the University of Hawaii (Honolulu). Nothing has been extracted from these last two journals for citation in this study.

Historical and cultural background: D. G. E. Hall, A History of Southeast Asia; Edwin O. Reischauer and John K. Fairbank, East Asia: The Great Tradition; Will Durant, Our Oriental Heritage; Sherman E. Lee, A History of Far Eastern Art.

HISTORY, THEORY, PRACTICE

1 Artaud, Antonin. The Theater and Its Double. Trans. Mary Caroline Richards. New York: Grove Press, 1958. 159 pp.
A seminal figure of the 1930s, Artaud argued for a non-literary "theater of cruelty." Two brief chapters on Balinese theater are significant for his appreciation of the value of ritual in Asian theater.

2 Baird, Bil. The Art of the Puppet. New York: Macmillan, 1965. 251 pp.

3 ———. Puppets and Population. New York: World Education, n.d. 95 pp.
Scripts and description of puppets used for mass education on population control in India.

4 Batchelder, Marjorie Hope. Rod Puppets and the Human Theatre. Columbus: Ohio State University Press, 1947. 372 pp., illus.
Contains sections on Indonesian, Japanese, and Chinese puppets (3-61), bibliography (327-356), and Oriental puppets (329-337).

5 Benedetti, Robert, "What We Need to Learn from the Asian Actor," Educational Theatre Journal, 25, #4 (December 1973), 463-67.
Applauds Oriental theater for providing the performer with skills of singing, dancing, acrobatics, mime, and acting as an organic whole.

6 Benegal, Som, ed. Puppet Theatre Around the World. New Delhi: Bharatya Natya Sangh, 1960.
Contains 12 summary articles on puppetry in India, China, Turkey, Indonesia, Vietnam, Burma, Thailand, and Japan.

* 7 Bowers, Faubion. Theatre in the East: A Survey of Asian Dance and Drama. New York: Grove Press, 1956. 374 pp., illus.
A wide-ranging account of theater in all of Asia.

8 ———. "Unity and Diversity Within Asia's Theater Arts," Yearbook of Comparative and General Literature, 15 (1966), 198-203.
An accessible overview by a major writer.

9 Brandon, James R. Brandon's Guide to Theater in Asia. Honolulu: University Press of Hawaii, 1976. 178 pp., illus.
Brief descriptions of theater forms precede descriptions of theaters and practical information on seeing plays in Asia.

10 Brandon, James R., ed. *The Performing Arts in Asia*. Paris: UNESCO, 1971. 168 pp.
A collection of papers presented at the 1969 UNESCO Round Table on theater and mass media at Beirut. Theater and film in most Asian countries is touched upon.

* 11 ————. *Theatre in Southeast Asia*. Cambridge: Harvard University Press, 1967. 400 pp., illus.
A general survey of traditional and modern theater in the 8 countries of Southeast Asia. Discusses the cultural background, elements and methods of production, training of performers, theater as a social institution and as an instrument of communication.

12 Brockett, Oscar. *History of the Theatre*. Boston: Allyn and Bacon, 1968. 741 pp.
"The Theatre of the Orient" (517-546), is a general introduction.

13 Cuisinier, Jeanne. *La Danse sacree en Indochine et en Indonesie*. Paris: Presses Universitaires de France, 1951. 158 pp.
A general description of folk and court dance in Indonesia (Sumatra, Java, Bali) and Indochina. No illustrations.

* 14 *The Drama Review*. 15, #3 (Spring 1971), special issue, "Theatre in Asia," 344 pp.
39 articles and interviews run the gamut of traditional and modern theater, with emphasis on contemporary social and political aspects: Burma, Indonesia, Malaysia, Korea, China, with most attention given to India and Japan. A mine of information.

15 *The New Encyclopaedia Britannica*. Chicago, 1974.
The Micropaedia (10 volumes) contains dozens of short articles on specific theater topics, such as *kabuki*, *kathakali*, and Peking opera, and references to the much longer articles which are found in the Macropaedia (19 volumes) of *EB*. These include, "Southeast Asian Peoples, Arts of, Performing Arts," Dance and Theatre, East Asian," "Kabuki," "South Asian Classical and Folk Theatre," "Hindu Ritual Drama," and "Drama in East and West." Written by experts.

16 Frost, Helen. *Oriental and Character Dances*. Music by Lily Strickland. New York: A. S. Barnes, 1927. 118 pp., illus.
Contains illustrations, background on, music for, and choreography of dances from India, Tibet, Ceylon, and Burma.

17 Gassner, John, and G. Quinn. *The Reader's Encyclopedia of World Drama*. New York: Crowell, 1969.
Major articles on Burma, India, and Indonesia are extremely useful; articles on China, Japan, *kabuki*, and *no* considerably less so.

18 Graham-White, Anthony. "The Characteristics of Traditional Drama," Yale Theatre, 8, #1 (Fall 1976), 11-24.
Outlines nine characteristics basic to traditional drama world-wide.

19 Gunawardana, A. J. "From Ritual to Rationality: Notes on the Changing Asian Theatre," The Drama Review, 15, #3 (Spring 1971), 48-62.
An historical approach to the basic developmental thrusts in Asian theatre--one of the few such studies. Valuable.

20 ————. "The Uses of Tradition: An Interview with E. R. Sarachc[illegible]dra," The Drama Review, 15, #3 (Spring 1971), 193-20[illegible]
Sarachchand[illegible] identifies the characteristics of traditional Asian theatre forms, explains why these elements are still essential and how he uses them in his work.

21 Hartnoll, Phyllis, ed. The Oxford Companion to the Theatre. London: Oxford University Press, 1967. 888 pp., illus.
Contains articles on the plays of China, India, Japan, Malaya, and Java (the last two concern shadow plays).

22 Havemeyer, Loomis. The Drama of Savage Peoples. New Haven: Yale University Press, 1916. 274 pp.
Contains information on theater forms in China, Japan, and India. Somewhat outdated.

23 Kirby, Ernest Theodore. Ur-Drama: The Origins of Theatre. New Yrok: New York University Press, 1975. 153 pp.
Theorizes that shamanism was a major impetus to early theater, with chapters on India, China, and Japan.

24 Lessley, Merrill Joe. "A Comparative Study of Oriental and Occidental Acting." Ph.D. diss., Utah, 1969. 118 pp.
Includes a study of Bharata's Natyasastra.

25 Lommel, Andreas. Masks: Their Meaning and Function. Trans. Nadia Fowler. New York: McGraw-Hill, 1972. 227 pp., illus.
A major work, descriptive and theoretical. Contains sections on Asia.

* 26 Malkin, Michael R. Traditional and Folk Puppets of the World. Cranbury, N. J.: A. S. Barnes, 1978. 194 pp., illus.
Covers puppetry in India, Sri Lanka, China, Indonesia, Japan, Korea, and mainland southeast Asia.

27 Malm, William P. *Music Cultures of the Pacific, the Near East, and Asia*. Englewood Cliffs, N. J.: Prentice-Hall, 1967. 169 pp.
The best general introduction to Asian musical styles and ensembles.

28 Mantzius, Karl. *A History of Theatrical Art in Ancient and Modern Times*. Trans. Louise von Lossel, intro. William Arder. New York: Peter Smith, 1937. 6 vols., illus.
Volumes and chronological divisions; large chapters in each are devoted to Chinese, Japanese, and Indian theater.

29 Mitchell, John D. "Discussion," in *Asia and the Humanities*, ed. Horst Frenz. Bloomington: Comparative Literature Committee. Indiana University, 1959. 232 pp.
Attempts to show parallels between East and West in the theater.

30 *Monographs on Music, Dance and Theater in Asia*. New York: Asia Society, 1974-76. 3 vols.
Includes essays on Indian *chhau* masked dance-drama (vol. 1), Burmese classical theater dance (vol. 2), and *kabuki* stage fighting, Korean masked drama, and Indian theatrical dance, *kuchipudi* and *bharata natyam* (vol. 3).

31 Orr, Inge C. "Puppet Theatre in Asia," *Asian Folklore Studies*, 33 (1974), 69-84.
A useful summary of common traits.

* 32 Osman, Mohd. Taib, ed. *Traditional Drama and Music of Southeast Asia*. Kuala Lumpur: Dewan Bahasa dan Pustaka, 1974. 354 pp.
Papers of varying value on Indonesia, Malaysia, Cambodia, Burma, Thailand, Philippines, and India, from the International Conference on Traditional Drama and Music of Southeast Asia, Kuala Lumpur, 1969.

33 Parry, David. "Some Eastern Marionettes," *Eastern World*, 5 (July 1951), 22-30.
Compares Asian marionettes and puppets.

34 Payant, Felix, ed. *A Book of Puppetry*. Columbus, Ohio: Design Publishing Co., c. 1936. 75 pp., illus.
Contains pictures of Chinese and Javanese shadow puppets and Javanese rod puppets. Bibliography.

35 *Proceedings of the International Symposium on the Theatre in the East and the West: 1963, Tokyo*. Tokyo: Japanese National Commission for UNESCO, 1965. 326 pp.
Contains reports by delegates on the state of theater in Australia, Ceylon, China, India, Japan, Korea, Pakistan, Philippines, and Thailand, and discussions of East-West theater exchange.

36 Pronko, Leonard C. "Oriental Theatre for the West: Problems of Authenticity and Communication," Educational Theatre Journal, 20, #3 (October 1968), 425-46.
Seeks practical solutions to the seemingly insurmountable problems of mounting Asian plays in the West.

* 37 ————. Theater East and West: Perspectives Toward a Total Theater. Berkeley: University of California Press, 1974. 230 pp.
Discusses how theater in the East, particularly in Bali, Japan, and China, might inspire and revitalize theater in the West.

38 Ridgeway, William. The Dramas and Dramatic Dances of Non-European Races: In Special Reference to the Origin of Greek Tragedy, with an Appendix on the Origin of Greek Comedy. 1915; rpt. New York: Benjamin Blom, 1964. 448 pp., illus.
Ridgeway attempts to trace the origins of Indian, Javanese, Burmese, Cambodian, Malayan, Chinese, and Japanese drama. More recent information makes much of this work obsolete, yet it is still valuable for the long chapter on early Indian drama.

39 Sachs, Curt. The Rise of Music in the Ancient World: East and West. New York: W. W. Norton, 1943.
Standard, but recent work supplants some parts.

40 Scott, A. C. "Reflections on the Aesthetic Background of the Performing Arts of East Asia," Asian Music, 6, #1 and 2 (1975), 207-16.
A lucid analysis of Zen influence on Chinese and Japanese performance; contrasts Western emphasis on language with physical training of Asian actor's body as if it were a "musical instrument."

* 41 ————. The Theatre in Asia. New York: Macmillan, 1972. 289 pp., illus.
Provides a cultural background for theater in India, China, and Japan.

42 Shawn, Ted. Gods Who Dance. New York: E. P. Dutton, 1929. 208 pp., illus.
Covers dance in most of Asia.

43 Singaravelu, S. "The Ramayana and Its Influence in the Literature, Drama and Art of South and Southeast Asia," Tamil Culture, 12 (October-December 1966), 303-14.
Discusses the dramatic use of the Rama epic in Thailand and Indonesia.

44 Southern, Richard. The Seven Ages of the Theatre. London: Faber and Faber, 1962. 312 pp.
Traces the evolution of theater through various developmental stages rather than through historical periods. Effectively interrelates Asian, African, and European theater.

45 Sweeney, P. L. Amin, and Akira Goto. "An International Seminar on the Shadow Plays of Asia," East Asian Cultural Studies, 15, #1-4 (March 1976), 1-96.

46 Tilakasiri, Jayadeva. The Puppet Theatre of Asia. Colombo: Department of Cultural Affairs, 1970. 166 pp.
Contains short descriptive surveys of puppetry in India and Ceylon, as well as Indo-China, Indonesia, and Japan. Excludes China.

47 van Zile, Judy, ed. Dance in Africa, Asia and the Pacific: Selected Readings. New York: MAA Information Corporation, 1976. 177 pp.
Introduces a variety of dance styles from world dance traditions, including interesting articles on Kathakali, classical Javanese dance, and classical Chinese theater.

48 von Boehn, Max. Dolls and Puppets. Trans. Josephine Nicoll. 1932; rpt. New York: Cooper Square, 1966. 521 pp., illus.
Chapters 8 and 10 in Part 2, on shadow puppets and marionettes, contain unusual and rare pictures of Burmese puppets. Text is riddled with errors, however.

49 Wells, Henry W. "Asian Classical Drama Today," Literature East and West, 10, #3 (September 1966), 220-34.
Describes aesthetics of classical theater of India, China, and Japan.

* 50 ————. The Classical Drama of the Orient. New York: Asia Publishing House, 1965. 348 pp.
Perceptive critical essays on the qualities of Chinese and Japanese classical drama.

51 Widgery, Robin Noel. "A Survey of Asian Plays Produced in the United States from 1929 to 1966," M.A. thesis, Michigan State, 1966. 117 pp.
Results of a survey based on 326 college respondents who had produced 132 Asian plays.

52 Yearbook of Comparative and General Literature. Bloomington: Indiana University in collaboration with The Comparative Literature Committee of the National Council of Teachers of English, 1962.
Contains 4 articles comparing Western and Asian Drama by C. T. Hsia, Donald Keene, Henry W. Wells, and Earle Ernst.

PLAYS

In spite of the fact that many hundreds of Asian plays have been translated into English and published, there are surprisingly few collections that bring together plays from several Asian countries. Most plays will be found listed by country.

53 Anderson, George L., ed. *The Genius of the Oriental Theatre.* New York: New American Library, 1966. 416 pp.
Contains Japanese *no* plays *Haku Rakuten*, *Ikuta Atsumori*, *Hatsuyuki*, *Aoi no Uye*, *Hashi Benkei*, and *Eboshi-ori*; *bunraku* play *The Courier for Hell*, by Chikamatsu; *kabuki* play *The Subscription List*; and the Sanskrit dramas *Shakuntala* and *The Little Clay Cart*.

54 ————. *Masterpieces of the Orient*. New York: W. W. Norton, 1961. 396 pp.
Contains *Shakuntala* (India); and *Atsumori*, *The Dwarf Trees*, *The Heavenly Robe of Feathers*, *Kagekiyo*, and *Tsunemasa* (Japan, *no* plays).

55 Awang, Usman, Utuy Sontani and Lee Joo For. *Three Southeast Asian Plays*. Kuala Lumpur: University of Malaysia, 1970.
Contains *Si Kabayan* (Indonesia), and *Visitors at Kenny Hill* and *Son of Zen* (Malaysia).

* 56 Brandon, James R., ed. *Traditional Asian Plays*. New York: Hill and Wang, 1972. 308 pp.
Contains *The Toy Cart* (India), *Manohra* (Thailand), *Ikkaku Sennin* (Japanese *no*), *The Subscription List* and *The Zen Substitute* (Japanese *kabuki*), and *The Price of Wine* (Chinese opera) in acting versions.

57 Edades, Jean G., and Carolyn E. Fosdick, eds. *Drama of the East and West; a Critical Anthology of Plays, with Special Sections on Oriental and Philippine Drama*. Manila: Bookman, 1956. 658 pp.

* 58 Irwin, Vera R., ed. *Four Classical Asian Plays in Modern Translation*. Harmondsworth, Essex: Penguin Books, 1972. 333 pp.
Contains *The Vision of Vasavadatta* (Indian Sanskrit drama), *The West Chamber* (Chinese Yuan drama), *Ikkaku Sennin* (Japanese *no*), and *Narukami* (Japanese *kabuki*).

AUDIO-VISUAL MATERIALS

Most audio-visual materials will be found under country listings.

59 Music of the Orient. Decca, DX-107 1951.
Two LP records.

60 Music of Southeast Asia. Ethnic folkways Library, FE 4423.
Includes 1 selection of Burmese, 2 of Thai, and 1 of Lao theater music.

See also #68.

REFERENCE WORKS

61 Bibliography of Asian Studies. Ann Arbor: Association for Asian Studies, 1955-. Annual.
The most comprehensive listing of books, articles, and dissertations available. 800 periodicals are searched. Look under "Art" and "Literature" sections for theater entries. 1975 volume issued in 1979 (and not examined for this Guide).

62 Gilder, Rosamond, and George Freedley. Theatre Collections in Libraries and Museums; An International Handbook. New York: Theatre Arts, 1936. 182 pp.
Contains references to collections in China and Japan.

63 Graeme Vanderstoel. P.O. Box 599, El Cerrito, CA.
Specializes in handling rare books and recent releases of Asia. Regularly publishes lists of Asian theater and performing arts books currently in stock. A small but reliable dealer.

64 Orientalia. 11 East 12th Street, New York, N.Y.
A major dealer in Asian publications, including Asian theater. Publishes a catalogue at regular intervals.

65 Paragon Book Gallery. 14 East 38th Street, New York, N.Y.
One of the largest dealers in Asian publications, including theater. Publishes a catalogue at regular intervals.

66 Prusek, Jaroslav. *The Dictionary of Oriental Literature*. New York: Basic Books, 1974. 3 vols. 710 pp.
2000+ entries. Definitions, lives and works, genres, movements, schools. Contains may brief items on theater, though they do not offer much new material.

67 Richmond, Farley. *Asian Theatre Films: A Checklist*. 1975. 12 pp. (Available from the author, Department of Theatre, Michigan State University, East Lansing.)
Lists 48 films on dance and theater, about half of which are available only from organizations in Asia. Also lists 23 distributors.

68 *Schwann Catalogue*. Schwann, 137 Newbury Street., Boston, MA.
Contains a good listing of records of theater music which are available in the United States in its "Folk Music" section. Especially strong in Chinese, Indian, and Southeast Asian areas.

69 von Furer-Haimendorf, Elizabeth. *An Anthropological Bibliography of South Asia; together with a Directory of Recent Anthropological Field Work*. Paris: Mouton, 1958. 748 pp.

BURMA

The traditional sung-and-danced theater of Burma (*zat pwe*) resembles American vaudeville shows in structure, combining in one all-night performance several distinct forms of drama and theater: dance-drama for the invocation of animistic spirits (*nat pwe*); comic song and dance pieces (*anyein pwe*); contemporary drama (*pya zat*); and classical dance-drama (*zat*). Burma's primary puppet form, marionette theater (*yokthe pwe*), was a major force in the development of its traditional theater, and is the most important Asian marionette form.

Materials in English on Burmese theater are scarce. *The Guardian* (Rangoon) frequently carries articles on theater and short plays in translation.

Historical and cultural background: E. C. V. Foucar, *They Reigned in Mandalay*; D. G. E. Hall, *Burma*; Maung Htin Aung, *A History of Burma*; Mi Mi Khaing, *Burmese Family*.

HISTORY, THEORY, PRACTICE

General

70 Khin Zaw, U. "Burmese Music; A Partnership in Melodic Patterns," *Atlantic Monthly* (suppl.), 201, #2 (February 1958), 163-65.
Useful information on the structure of Burmese music.

71 ————. "Burmese Music (A Preliminary Inquiry)," *Bulletin of the School of Oriental and African Studies*, 10 (1940-42), 717-54.
Technical and aesthetic analysis of Burmese classical music, primarily theatrical, utilizing comparisons with Indian classical music.

72 Lewis, Norman. *Golden Earth; Travels in Burma*. New York: Scribner's, 1952. 270 pp., illus.
"Dramatic Entertainment" (27-34), includes first-hand accounts of an *anyein pwe* and a puppet show. There is also a descriptive chapter on "The Buffalo Dance" (251-260).

73 Mariano, P. A. "Burmese Music and Musical Instruments," in *Burma: A Handbook of Practical Information*, by James G. Scott. London: Alexander Moring, 1921, 360-66.
Fascinating early western attempt at an aesthetic and technical description of Burmese music, primarily that of the theater.

74 Parry, David. "The Burmese Theatre," *Eastern World*, 3 (December 1949), 29-31.
A brief history of popular theater.

75 Ramasubramaniam, Sri V. "The Mediaeval and the Pre-Modern Burmese Theatres," *Bulletin of the Institute of Traditional Cultures*, Madras (January-June 1974), 106-17.
A general account of *zat pwe* performance.

76 Shway Yoe (pseud. of James G. Scott). *The Burman, His Life and Notions*. 1895; rpt. New York: Norton, 1963. 609 pp., illus.
Brief chapters on plays, dancing and music by a major scholar.

77 Zin, U Than. "Music in Burma," *The Guardian*, 3, #14 (December 1956), 35-59. [Also in *Orient Review and Literary Digest*, 4 (November-December 1958), 62-6, 68-9, 71.]
Describes music in the *zat pwe*, and advocates its modernization.

78 Withey, Joseph. "Burma," in Reader's Encyclopedia of Drama, ed. John Gassner and G. Quinn. New York: Thomas Y. Crowell, 1969, 96-103.
Extensive discussion of major 19th-century plays and playwrights. Very useful.

See also #s 17, 32, 38.

Traditional Theater

79 Ba Han. "The Evolution of Burmese Dramatic Performance and Festal Occasions," The Guardian, 13, #9 (September 1966), 18-24.
Excellent detailed background and description of religious celebrations and their appropriate dramatic performances.

80 ————. "U Ponnya's Paduma (A Criticism)," Journal of the Burma Research Society, 7 (1917), 137-41.
U Ponnya was a court dramatist of great renown. He used drama as a political weapon and was executed for intrigue in 1866.

81 ————. "U Ponnya's Wizaya (An Estimate)," Journal of the Burma Research Society, 6 (1916), 139-43.

82 Chen, T. D. "Music and Dance in Burma," Eastern Horizons, 1 (November 1960), 44-46.
Reactions of critics in the People's Republic of China to Burmese music and dance.

83 Ghosh, Manomohan. "The Dances of Burma and the Indian Natya," Indo-Asian Culture, 1 (January 1953), 266-72.
On the close similarity of Burmese dances to Indian dances.

84 Gyi, J. A. M. "At the Play in Burma," Blackwood's Magazine, 171 (April 1902), 562-71.
Description of a zat pwe as it was performed in 1902.

85 Hla Pe. "The Rise of Popular Literature in Burma," Journal of the Burma Research Society, 51 (December 1968), 125-44.
Five pages concern the development of pya zat in the 19th century.

* 86 Htin Aung, Maung. Burmese Drama: A Study with Translations of Burmese Plays. London: Oxford University Press, 1957. 258 pp.
One of the major books on Burmese drama. Includes complete translations of Daywagonban, Parapahein, Paduma, and The Water Seller, and extracts from 8 other classical plays.

87 Htin Aung, Maung. "Tragedy and the Burmese Drama," *Journal of the Burma Research Society*, 29 (1939), 157-65. [Also in *Burma*, 2, #3 (April 1952), 33-38.]
Attempts to show how Elizabethan concepts of tragedy are applicable to Burmese drama, with special reference to U Kyin U and U Pon Nya. Written in reply to Indian criticism of his book, *Burmese Drama*.

88 Maung, E. "The Burmese Drama," *Journal of the Burma Research Society*, 8 (1918), 33-38.
Discusses U Pon Nya's plays and criticizes modern dramas.

89 Mydans, Shelley. "The Ancient Dance of Burma Comes to Dazzle American Audiences," *Smithsonian* (October 1975), 70-79, illus.
Brief description of Burmese culture, and of *zat pwe* theory and performance. Includes a number of beautiful color photographs.

90 Myo Min, U. "Traditional Dances of Burma," *The Atlantic Monthly* (Supplement), 201 (February 1958), 166-67, illus.
Includes action drawings of theater dance, recording costume and gesture.

91 Ohn Khin, U. "The 'Great Po Sein' I knew," *The Guardian*, 4, #2 (January 1957), 42-43.
A short account of an incident in the life of Burmese drama's most celebrated performer.

* 92 Sein, Kenneth, and Joseph A. Withey. *The Great Po Sein: A Chronicle of the Burmese Theatre*. Bloomington: University of Indiana Press, 1966. 170 pp.
A marvelously entertaining and informative novelistic recreation of popular Burmese theater during the 20th century, the first author being a famous actor himself.

93 Stewart, John A. "The Burmese Drama," *Journal of the Burma Research Society*, 2 (1912), 30-37.
Zat pwe at the turn of the century described by an old Burma hand.

94 ————. "The Burmese Stage," *Journal of the Royal Society of Arts* (London), 87, #4516 (June 9, 1939), 761-75.
Succinctly summarizes the early history of Burmese theater, and describes the activities and performances of a *zat pwe* troupe.

95 Withey, J. A. "The Burmese Pwe Through Western Eyes," *The Guardian*, 8, #3 (March 1961), 39-40.
Reactions of a Westerner to the *zat pwe* theater as he develops an understanding of the form; similarities to and differences from Western theater are noted.

See also #s 15, 20.

Puppet Theater

96 Derkeke, U Ba Cho. "The Burmese Marionette Stage," Asian Horizon, 1 (March 1948), 51-56. [Also in The Guardian, 1 (January 1954), 15-17.]
Describes the conventions of the marionette stage and lists 28 puppet-types.

97 Moe Kyaw Aung. "Burmese Marionettes for Modern Audiences," Forward, 6 (1967), 17-20, illus
Describes government-sponsored marionette troupes with special reference to the troupe of Shwebo Tin Maung from Mandalay.

98 Sein, M. "Revitalizing Puppetry," Forward, 11, #4 (October 1, 1972), 18-21.

See also #s 6, 48.

PLAYS

The Guardian (Rangoon) frequently publishes one-act plays, only one of which is listed here.

99 Nu, U. The People Win Through: A Play. New York: Taplinger, 1957.
A modern Burmese play by the former prime minister, with a long bibliographical introduction by Edward Hunter.

100 Pok Ni, U. Konmara Pya Zat: An Example of Popular Burmese Drama in the XIX Century, Vol. I. Trans. Hla Pe. London: Luzac, 1952. 162 pp.
Translation of an important traditional musical drama, with scholarly commentary by Hla Pe.

101 Sladen, Edward, and Colonel Sparks, trans. "The Silver Hill: A Burmese Drama," The Guardian, #4 (April 1957), 36-40.
Flowing blank-verse translation made in 1856. Appeared first in Burma, Past and Present, 1878.

See also #86.

AUDIO-VISUAL MATERIALS

102 *Burmese Folk and Traditional Music*. Ethnic Folkways Library. FE 4436.
Includes two selections of traditional theatrical dance music.

103 *The Dancers and Musicians of the Burmese National Theater*. Bureau of Mass Communications, New York State Education Department, Albany, New York.
Sixty-minute, color videotape; 3/4" cassette or 2" reel. Made during U.S. tour in 1975.

See also #60.

REFERENCE WORKS

104 Jenner, Philip N. *Southeast Asian Literatures in Translation: A Preliminary Bibliography* (Asian Studies at Hawaii, 9). Honolulu: University Press of Hawaii, 1973. 198 pp.
"Burma: Drama" lists a number of articles and plays not included here.

105 Trager, Frank N. *Annotated Bibliography of Burma*. New Haven: University of New York, Burma Research Project, Human Relations Area Files, 1956. 230 pp.
The most comprehensive work on Burma; 1018 books and articles.

CAMBODIA

Cambodia is a small country with a small population, but its theater is one of the oldest in Southeast Asia. Evidence from the time of the Khmer Empire (804-1431), preserved in reliefs at Angkor Wat, suggests that female classical theatrical dance, lakon kbach boran, was known more than 1100 years ago. A second court dance-drama, lakon kawl, uses masks and is danced by men only. The large leather-puppet play, nang sbek, is similar to Thai nang yai. The latter two forms have been performed rarely in recent years. Lakon bassac is a popular dance-drama performed by many troupes in the countryside.

Very little has been written about Cambodian theater in the West, and because Cambodia was a part of French Indochina until 1954, most of what does exist is in French. There are no special theater journals nor journals in English which might carry theater materials. Because Cambodian dance and theater are related historically to Thai theater, study of the latter can cast light on Cambodian forms and practices.

Historical and cultural background: David Steinberg et al., Cambodia: Its People, Its Society, Its Culture, is the most accessible general introduction.

HISTORY, THEORY, PRACTICE

General

106 Daniélou, Alain. *La Musique de Cambodge et du Laos* (Publications de l'Institut français d'Indologie, #9). Pondichery: Institut français d'Indologie, 1957. 37 pp.
By a renowned musicologist.

107 Ly Sing Ko. "Lakhon and the Chinese Theatre," *Eastern Horizon* (Hong Kong), 4, #6 (June 1965), 25-28.
Argues that the *lakon* form was developed by the Khmer at a much earlier date than is generally supposed, and is ancestral to the *tsan-chun hsi* form of China.

108 Oenslager, Donald. "The Theatre of Indochina," *Theatre Arts*, 25 (May 25, 1941), 344-52, illus.
Personal reactions of an important American designer.

109 "Ramker (Ramayana Khmer)," *Kambuja* (October, November, and December 1969), 142-47, , 176-90.
In three parts. Rama story illustrated by scenes from *nang sbek* puppet and *kawl* masked plays. Unique.

110 Silapabanleng, Prasidh. "Thai Music at the Court of Cambodia--A Personal Souvenir of Luang Pradit Phairoh's Visit in 1930," *Journal of the Siam Society*, 58, #1 (January 1970), 121-24.
Casts light on Thai-Cambodian performance interchange.

See #32 for 8 major articles. See also #38.

Dance-Drama

111 Cravath, Paul. "The Classical Dance-Drama of Cambodia: A Historical and Descriptive Study." Ph.D. diss., Hawaii, 1981 (?).
Based on field study.

112 Cuisinier, Jeanne. "The Gestures in the Cambodian Ballet: Their Traditional and Symbolic Significance," *Indian Arts and Letters*, New Series, 1, #2 (1927), 93-103.
An important article.

113 Groslier, George. "Le Théâtre et la danse au Cambodge," *Journal Asiatique* (Paris), 214 (1929), 125-43.
A major authority describes the repertory of the classical dance drama.

114 Leclère, Adhémard. *Le Théâtre cambodgien*. Paris: Ernest Leroux, 1911. 26 pp. [Also in *Revue ethnographique et de sociologie*, 11-12 (1910); and in *Human Relations Area Files: Indo-China*, *Source No. 178*.]
A major work on *lakon kbach boran*.

115 *Royal Cambodian Ballet*. Phnom Penh: Information Department, 1963. 24 pp., illus.
The most extensive description in English, though brief and hard to obtain.

116 Thierry, Solange. "Les Danses sacrées au Cambodge," in *Les Danses sacrées*. Paris: Editions du Seuil, 1963, 343-73.

117 Thiounn, Samdach Chaufea. *Danses cambodgiennes*. Phnom Penh: Institut bouddhique, 1956. 95 pp.
Best single source of information on Cambodian classic dance drama.

Puppet Theater

118 Brunet, Jacques. "Nang Sbek," *The World of Music* (Berlin), 11 #4 (1969), 19-37.
A description of the shadow theater. Excellent.

119 Marchal, Henri. "Note sur un théâtre d'ombres a Siemreap," *Bulletin de la société des etudes indochinoises* (Saigon), New Series 33, #3 (1958), 251-60.
According to this article Cambodian shadow theater mixes both large non-jointed and small jointed puppets.

120 Sheppard, Mubin. "The Khmer Shadow Play and Its Links with Ancient India: A Possible Source of the Malay Shadow Play of Kelantan and Trengganu," *Journal of the Royal Asiatic Society, Malaysian Branch*, 41, #1 (July 1968), 199-204.
Few others will see the similarities noted by the author.

See also #s 10, 32.

AUDIO-VISUAL MATERIALS

121 Musical Anthology of the Orient: Cambodia. UNESCO Ethnic Music, UR/50.

122 Royal Music of Cambodia. UNESCO Ethnic Music, UR/2. Contains pin peat music used in court dance-dramas.

CHINA

China is a nation with a proliferation of regional dialects, and a proliferation of distinct regional theaters, including several puppet forms. The history of Chinese theater, however, is usually described in terms of the rise and fall of predominant music and dance forms in its capital: Yuan drama (tsa chu, c. 1270-1368), socially-conscious four-act plays of high literary quality; Southern drama (nan-hsi, c. 1368-1644), lengthy lyrical plays in several styles, including ch'uan ch'i and k'un ch'u; and Peking opera (ching hsi), a textually less complex synthesis of Southern drama and several regional forms which evolved during the eighteenth century. The dominant theater forms of the twentieth century have thus far been traditional Peking opera, Peking opera on contemporary themes (often called modern revolutionary Peking opera), and spoken drama (hua chu) basked on Western representational models.

Many descriptive English-language materials are available on the literature of Yuan drama, Peking-opera staging and performance techniques, modern revolutionary Peking opera, and spoken drama. English-language periodicals published in the People's Republic of China and Hong Kong provide a wealth of first-hand data on contemporary theater activities and policies. Only a few important speeches and articles from these periodicals are included here. Detailed analytical studies of Chinese theater from any period are scarce.

Scholarly articles on theater appear frequently in The Chinese PEN (Taipei), Renditions (Hong Kong), The Tam Kang Review (Taipei), and The Tien Hsia Monthly (1933-1951, Shanghai). Numerous articles and play translations can be found in China Pictorial (Peking), China Reconstructs (Peking), and Chinese Literature (Peking), which carries a "Chronicle" section as well. Theater information can also be found in English translations of People's Republic of China news articles in Current Scene (Hong Kong); New China News Agency/Hsin hua t'ung hsun she (Peking and Hong Kong); Peking Review, formerly People's China (Peking), which also lists current theatrical activities; Selections from People's Republic of China Magazines, formerly Selections from China Mainland Magazines (Hong Kong); and Survey of People's Republic of China Press, formerly Survey of China Mainland Press (Hong Kong). The last three journals often carry full translations of contemporary plays.

Historical and cultural background: William Theodore de Bary, ed., Sources of Chinese Tradition; Wolfram Eberhard, A History of China; Charles P. Fitzgerald, China: A Short Cultural History; Joseph Levenson, Confucian China and Its Modern Fate; Joseph Levenson and Franz Schurmann, An Interpretive History of China; and Joseph Needham, Science and Civilization in China, Vols. I and II.

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HISTORY, THEORY, PRACTICE

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123 Arlington, Lewis Charles. The Chinese Drama from the Earliest Times until Today. 1930; rpt. New York: Benjamin Blom, 1966. 177 pp., illus.
Colored illustrations of costumes, props and make-up are beautiful and accurate. 30 play synopses are given, many of which can be found nowhere else in England.

124 Buss, Kate. Studies in the Chinese Drama. New York: Jonathan Cape and Harrison Smith, 1930. 97 pp., illus.
Discursive, but useful for its descriptive passages on Peking opera.

125 Chen, Jack. "China's Many Stages," People's China, 1 (January 1, 1953), 16-22, illus.
Brief account of theaters and types of plays and operas performed.

126 ————. The Chinese Theatre. London: Dennis Dobson, 1948. 63 pp., illus.
An experiential introduction to Peking opera, spoken drama, and village theater.

127 Ch'i Pen-yu. "Stride Forward Along Chairman Mao's Revolutionary Line on Literature and Art," Peking Review, 10, #25 (June 16 1967), 18-25.
Discusses Peking opera during the Cultural Revolution.

128 "Chinese Theatre in San Francisco," Harper's Magazine, 66, #346 (May 1883), 830-31, illus.
Brief, but unusual information.

129 "CHINOPERL: Conference on Chinese Oral and Performing Literature," Literature East and West, 14, #4 (1970), special issue.
Includes specialized articles by J. I. Crump, Cyril Birch, Dana Kalvadova, Lili Chen, Patrick Hanan, and Henry W. Wells.

130 Chou En-lai, Kuo Mo-jo, Chou Yang, Mao Tun. The People's New Literature: Four Reports. Peking: Cultural Press, 1950. 136 pp.
A major document of the period. Deals extensively with drama.

131 Chou Yang. The Path of Socialist Literature and Art in China. Peking: Foreign Languages Press, 1960. 73 pp.
An important cultural official discusses the history and goals of literature and art. Report to the 3rd Congress of Chinese Literary and Art Workers, 1960.

132 Chou Yang. "Raise High the Red Banner of Mao Tse-tung's Thinking, Be Fighters on the Literary Front Who Can Labor as well as Write," Chinese Literature, 3 (1966), 90-126.
Discusses the ideological principles to be considered when writing.

133 ————. "The Reform and Development of Chinese Opera," Chinese Literature, 2 (1953), 23-27.
Describes Peking and regional operas of the period, with frequent historical references. Concluding speech at the First National Festival of Classical and Folk Drama, Peking, 1952.

134 Chung Cheng. "'The East is Red'--A Magnificent Pageant," Chinese Literature, 12 (1964), 86-95.
Description of the famous pageant staged at the festival celebrating the 15th anniversary of the People's Republic of China.

135 "Comments on Stanislavsky's 'System,'" Chinese Literature, 10 (1969), 82-95. [Also as On Stanislavsky's System. Peking: Foreign Languages Press, 1969.]
A criticism of Stanislavsky's "system" of acting, with examples of its inapplicability to characters from the modern revolutionary theater.

136 Committee of Concerned Asian Scholars. China! Inside the People's Republic. New York: Bantam Books, 1972. 433 pp.
"The Arts" (247-65) deals primarily and insightfully with theater during the Cultural Revolution.

137 Croizier, Ralph C., ed. China's Cultural Legacy and Communism. London: Pall Mall Press, 1970. 313 pp.
Contains 79 articles, many of them translations from the Chinese press, dealing with literature and art in the People's Republic. 13 articles deal specifically with theater.

138 Crump, J. I., and William P. Malm, eds. Chinese and Japanese Music-Dramas. Ann Arbor: Center for Chinese Studies, University of Michigan, 1975. 255 pp.
Contains scholarly articles by J. I. Crump on Yuan drama, Rulan Chao Pian on Peking opera, and by William P. Malm, Carl Sesar, and Roy E. Teele on Japanese no.

139 Delza, Sophia. "The Dance in the Chinese Theatre," Journal of Aesthetics and Art Criticism, 16, #4 (June 1958), 437-52, illus.
Brief but valuable discussion of the dance and dance techniques.

* 140 Dolby, William. History of Chinese Drama. New York: Barnes and Noble, 1976. 327 pp., illus.
The only comprehensive, scholarly history of Chinese theater, and therefore the basic text. Covers the period 1000 B.C. to 1970 A.D., and is strongest on Yuan and Southern drama.

141 Free China Review, 814 (April 1958), special issue, "Chinese Opera," illus.
Includes articles by Edward Kwong and Chu Chien, as well as beautiful color photos.

142 Giles, Herbert Allen. A History of Chinese Literature. 1901; rpt. New York: Ungar, 1967. 510 pp.
Contains discursive and personable chapters on "The Drama" (256-75), and "Novels and Plays" (309-28). "Drama" (470-85), is a comprehensive study of spoken drama, 1900-1950, written by Liu Wu-chi for the 1967 edition.

143 Hanan, Patrick D. "The Development of Fiction and Drama," in The Legacy of China, ed. Richard Dawson. London: Oxford University Press, 1964, 115-43.
Brief but useful introduction to the literature of Chinese theater prior to 1920.

144 Hightower, James R. Topics in Chinese Literature. Cambridge: Harvard University Press, 1953. 141 pp.
Chapter 15 (94-101) discusses the history and literature of traditional Chinese drama, with bibliographic references.

145 Hinton, William. Fanshen. New York: Vintage Books, 1966. 637 pp.
Chapter 34 (312-16) is a detailed, revealing account of the popularity and importance of touring theater in 1949. Contains first-hand reactions of villagers who attended the performances.

146 Houn, Franklin W. "The Stage as a Medium of Propaganda in Communist China," Public Opinion Quarterly, 23, #2 (Summer 1959), 223-35.
Contains statistics from the period 1937-1959.

* 147 Howard, Roger. Contemporary Chinese Theatre. Hong Kong: Heinemann Educational Books, 1978. 138 pp.
A comprehensive, eminently readable study covering the development of Peking and local operas, spoken drama, puppet and shadow theater, story-telling, ballet, and amateur theater since 1949. The best book available on contemporary theater in the People's Republic of China. [Portions also available as "People's Theatre in China Since 1907," Theatre Quarterly, 1, #14 (October-December 1971), 67-82.]

148 Hsiung Shih-i. "Drama," in China, ed. H. F. McNair. Berkeley: University of California Press, 1946, 372-85.
Brief survey of the history of traditional Chinese drama.

149 Hung Huang, Josephine. "The Unique Art of Chinese Opera," Journal of the China Society, 5 (1965), 53-67.

150 Johnston, Reginald Fleming. The Chinese Drama. Shanghai: Kelly and Walsh, 1921. 36 pp., illus.
Brief descriptive history, one of the better early 20th-century general works.

151 Kalvadova-Sis-Vanis. Chinese Theatre. Trans. Iris Urwin. London: Spring Books, 1960. 44 pp., illus.
A beautifully-written, imaginative description of Chinese-opera performance.

152 Kuo Han-cheng. "New Developments in the Traditional Chinese Theatre," Chinese Literature, 1 (1960), 127-39.

153 ————. "On the Adaptation of China's Classical Drama," Chinese Literature, 12 (1962), 100-108.
Brief historical study of Chinese theater, including discussions of the revisions of several Peking and regional operas.

154 Leung, George Kin. "Cross-Currents in the Chinese Theatre," Pacific Affairs, 8, #1 (March 1935), 433-38.
A journalistic account of the state of theater in China in the mid-1930s.

155 ————. "Dramas of the Three Kingdoms Period," China Journal of Science and Art, 6, #6 (June 1927), 281-93, illus.
Brief discussion of the Three Kingdoms dramas in comparison with the novel, The Romance of the Three Kingdoms.

156 Levis, John Hazedel. Foundations of Chinese Musical Art. 1936; rpt. New York: Paragon Book Reprint Corporation, 1963. 233 pp.
One of the more comprehensive and readable books on Chinese music. Provides a basic understanding of theory and practice, but does not deal specifically with theater music.

157 Li Fan. "On Chou Yang's Theory of a 'Literature and Art of the Whole People,'" Chinese Literature, 12 (1966), 108-25.
Criticism of a major cultural official's approach to literature and art.

158 Liu, Alan P. L. "Mass Media in the Cutural Revolution: Problems of Mass Mobilization in Communist China," Current Scene, 7, #8 (April 20, 1969), 1-8.

159 Liu, James J. Y. "The Knight-Errant in the Theatre," in The Chinese Knight-Errant. Chicago: University of Chicago Press, 1967, 138-208.
Includes an accurate, useful 12-page introduction to the history of Chinese theater, followed by a study of chivalric characters.

* 160 Liu Wu-chi. An Introduction to Chinese Literature. Bloomington: Indiana University Press, 1966. 321 pp., illus.
Chapters 11 (159-68), 12 (169-84), and 17 (247-61) together constitute what is probably the best introduction to Chinese theater available.

161 Lu Hsun. "Lu Hsun's Essays (A Collection)," Chinese Literature, 9 (1972), 4-20.
Five essays on literature, art, and revolution, which have dramatically influenced the development of 20th-century theater.

162 Ma Ko. "China's Modern Opera," People's China (September 1, 1957), 26-31.
A brief but useful history of modern revolutionary Peking and regional operas, with fairly detailed attention to The White-Haired Girl.

163 Macgowan, D. J. "Histrionic Notes," Journal of the China Branch of the Royal Asiatic Society, 21 (1886), 22-29.
Argues that drama has a moral aim, but Chinese stage performers are not in harmony with it.

164 Mackerras, Colin P. Amateur Theatre in China 1949-66. Canberra: Australian National University Press, 1973. 50 pp.
Scholarly examination of the significance, goals, and influence of non-professional theater.

165 ————. "Chinese Opera After the Cultural Revolution (1970-72)," China Quarterly, 55 (July-September 1973), 478-510.
Detailed, scholarly presentation of the elements of theatrical theory stressed by the Chinese press during this period, with prognosis by the author. Covers Peking opera, regional, and amateur theater.

* 166 ————. The Chinese Theatre in Modern Times; From 1840 to the Present Day. Amherst: Massachusetts University Press, 1975. 256 pp. illus.
Examines the development of Peking opera, regional theater, and spoken drama in the People's Republic. Includes discussions of the actors, theater forms, plays, music, and social and political functions of Chinese theater by a major scholar.

167 Malraux, André. Anti-Memoirs. Trans. Terence Kilmartin. New York: Holt, Rinehart and Winston, 1968. 523 pp.
The last chapter (403-512) describes the pageant, "The East is Red," and relates it to the Long March.

168 Mao Tse-tung. "Five Instructions on Literature and Art," Peking Review, 10, #23 (June 2, 1967), 5-8.
Five short documents, one of which specifically addresses theater; of crucial importance to the development of theater during the Cultural Revolution.

169 ————. Let 100 Flowers Bloom: the Complete Text of "On the Correct Handling of Contradictions among the People." New York: New Leader, 1957. 58 pp. [Also as On the Correct Handling of Contradictions among the People. Peking: Foreign Languages Press, 1964; also in Peking Review, 10, #26 (June 23, 1967), 9-26.]
This speech, made in February 1957, launched two decades of upheaval in theatrical policy and practice.

* 170 ————. Talks at the Yenan Forum on Art and Literature. Peking: Foreign Languages Press, 1967. 88 pp., illus. [Also in Chinese Literature, 5 (1972), 3-51. Excerpts trans. as "Literature and Art in the Service of the People," in The Political Thought of Mao Tse-tung, ed. Stuart Schram. New York: Praeger, 1969, 359-63.]
Contemporary Chinese theatrical policies and practice have been set and debated on the basis of the ideological and artistic principles outlined in this seminal speech given in May 1942. Eminently readable, it is the single most important document for the study of theater in the People's Republic.

171 Meserve, Walter J. and Ruth I. "China's Persecuted Playwrights: the Theater in Communist China's Current Cultural Revolution," Journal of Asian and African Studies, 5, #3 (July 1970), 209-14.
An indictment of Mao Tse-tung and the government of the People's Republic for the persecution of artists.

172 ————. "Communist China's War Theatre," Journal of Popular Culture, 6, #2 (Fall 1972), 313-24.
Argues that theater in the People's Republic is for ideological reasons almost exclusively "war theater."

173 "Our Artistic Heritage and Our New Art," Chinese Literature, 8 (1972), 11-19.
Discusses the handling of China's pre-revolutionary culture, and Western culture, during the Cultural Revolution.

174 Ouyang Yu-chien. "The Modern Chinese Theatre and the Dramatic Tradition," Chinese Literature, 11 (1959), 102-23.
Short history of Chinese opera and modern spoken drama by a well-known spoken-drama actor and playwright.

175 Rea, Kenneth. "New Theatre in China," The Drama Review, 21, #1 (March 1977), 17-26.
Describes the role of theater in the everyday life of revolutionary China. Describes performance settings and styles, training methods, professional and amateur troupes, and their work in popularizing drama in the cities and rural areas. Useful.

176 Renditions, 3 (Autumn 1974), special issue.
Contains an article by Daniel Yang, a translated excerpt from the writings of a major Southern dramatist (Li Yu), and the following complete plays: The Ghost of the Pot (Yuan), Oppression (spoken drama), The Jewel Bag (Peking opera). Also excerpts from one Yuan, one Southern, and two spoken dramas.

177 Scott, Adolphe Clarence. Chinese Costume in Transition. Singapore: D. Moore, 1958. 110 pp., illus.
Contains a 10-page chapter on theatrical costume and its relationship to historical and contemporary Chinese dress.

178 ————. "Contemporary China: Fact Versus Fancy," Theatre Arts, 45, #4 (1961), 54-55, 76-77.
Summary of the state of theater and actor-training in the People's Republic in 1960.

179 Summary of the Forum on the Work in Literature and Art in the Armed Forces with which Comrade Lin Piao Entrusted Comrade Chiang Ch'ing. Peking: Foreign Languages Press, 1968. [Also in Chinese Literature, 9 (September 1967), 23-28; Peking Review, 10, #23 (June 2, 1967), 10-16; and Five Chinese Communist Plays, ed. Martin Ebon. New York: John Day, 1975.]
At this February 1966 forum, Chiang Ch'ing, Mao Tse-tung's wife, was recognized as the official in charge of literature and the arts, including theater. The summary of the forum contains a historical and ideological analysis of theater in the People's Republic.

180 Tai Yih-jian. "The Contemporary Chinese Theatre and Soviet Influence, 1919-1960." Ph.D. diss., Southern Illinois, 1974. 203 pp. DAI 35/12-A, p. 8066. UM order #CH 75-13284.
Traces the impact of Soviet drama and dramatic theories upon the Chinese theater. Includes an epilogue concerning developments in Chinese drama since the Cultural Revolution.

181 Tai Yih-jian. "How Chinese Theatre Moved to the Left in the Pre-War Years," Educational Theatre Journal, 27, #2 (May 1975), 245-56.
Revised chapter of #180. A scholarly study of the major literary societies of pre-war China, and the tensions within and among them.

182 Ting Yi. A Short History of Modern Chinese Literature. Peking: Foreign Languages Press, 1959. 310 pp.
Contains a considerable amount of information on 20th-century theater, especially in Chapter 11, which deals with art and literature among workers, peasants, and soldiers.

183 Uchiyama Jun. "Theatre after 1949," trans. Tomoko Kusuhara, The Drama Review, 15, #3 (Spring 1971), 252-57.
Brief objective history of theater in China, 1919-1970.

184 Wang Chao-wen. "The Artist and His Audience," Chinese Literature, 11 (1963), 89-96.
The performance of Peking and regional opera discussed by a well-known art critic.

185 Wells, Henry W. Traditional Chinese Humor. Bloomington: Indiana University Press, 1971. 242 pp.
Includes "Humor in Drama" (110-64).

186 Wilhelm, Helmut. "On Chuang-tzu Plays from the Yuan Store," Literature East and West, 17, #s 2, 3, and 4 (June-September-December 1973; one issue), 244-49.
A comparative study of Peking opera, Southern, and Yuan plays with this famous Taoist philosopher as the central character.

187 Wilkinson, Joseph Norman. "The Plays and Playwrights of the Chinese Communist Theatre." Ph.D. diss., Michigan, 1970. 286 pp. DAI 31/8-A, p. 4316. UM order #CH 71-04770.
The aesthetics of 17 plays are analyzed, using Western criteria.

188 Wong Yen-lu. "Chinese-American Theatre," The Drama Review, 20, #2 (June 1976), 13-18 illus.
Recounts methods, problems, and achievements of Chinese-American performers in utilizing traditional Chinese performing arts to create modern Chinese-American theater forms.

189 Yao Wen-yuan. "The Working Class Must Exercise Leadership in Everything," Chinese Literature, 11 (1968), 3-12.
Representative article, written by one of the "gang of four," concerning the creation of literary and art works.

190 Zucker, Adolph E. The Chinese Theater. Boston: Little and Brown, 1925. 234 pp., illus.
Discursive but fairly detailed history and description of theater and theater practices from the Yuan dynasty to 1920. somewhat dated. Includes several synopses and the entire one-act spoken drama, The Greatest Event in Life by Hu Shih.

* 191 Zung, Cecelia S. L. Secrets of the Chinese Drama: A Complete Explanatory Guide to Actions and Symbols as Seen in the Performance of Chinese Dramas. 1937; rpt. New York: Benjamin Blom, 1964. 299 pp., illus.
Description of physical theater, staging, conventions, and acting techniques of Peking opera. Dated in style, yet creates a sense of the "flavor and feel" of Chinese opera which no other work has yet attained. Includes synopses of 50 plays.

See also #s 23, 28, 47, 52, 107, 374, 904.

Yuan Drama

192 Brooks, Ernest Bruce. "Chinese Aria Studies." Ph.D. diss., Washington, 1968. 189 pp. DAI 29/03-A. p. 991. UM order #CH 68-12678.
Argues a connection between plot structure and development, and features of the musical structure of Yuan dramas.

193 Ch'ien Chung-shu. "Tragedy in Old Chinese Drama," Tien Hsia Monthly, 1 (1935), 37-46.
Examines and discounts the idea that some Yuan dramas can be classified as tragedies.

194 Crump, James I. "The Conventions and Craft of Yuan Drama," in Studies in Chinese Literary Genres, ed. Cyril Birch. Cambridge: W. Heffer, 1972, 192-219. [Also in Journal of the American Oriental Society, 91, #1 (May 1971), 14-29.]

195 ————. "The Elements of Yuan Opera," Journal of Asian Studies, 17, #3 (1958), 417-34.
Excellent scholarly study concerning the precursors and dramatic functions of the hsieh-tzu or "wedge," a structural feature of Yuan drama.

196 ————. "Giants in the Earth: Yuan Drama as Seen by Ming Critics," Tam Kang Review, 5, #2 (October 1974), 33-62. [Also in #138.]
Unique, scholarly article.

197 Crump, James I. "Yuan-pen, Yuan Drama's Rowdy Ancestor," Literature East and West, 14, #4 (1970), 473-90.
Scholarly, well-documented article supporting Yuan-pen as the major forerunner of Yuan drama.

198 Hayden, George A. "The Judge Pao Plays of the Yuan Dynasty." Ph.D. diss., Stanford, 1971. 461 pp. DAI 32/12-A, p. 6930.
Explores the prevalence of Pao as a major arbitrating figure in Yuan plays, and the existence of "courtroom drama" as a subgenre. Includes summaries and partial translations of eight Yuan plays featuring the legendary judge.

199 Ho Shang-hsien. "A Study of The Western Chamber: A 13th Century Chinese Play." Ph.D. diss., Texas, 1976.
Includes a summary of this twenty-act Yuan drama.

200 Johnson, Dale. "One Aspect of Form in the Arias of Yuan Opera," in Two Studies in Chinese Literature (Michigan Papers in Chinese Studies, #3), 1968, 47-98.
A detailed analysis of line length, and hence rhythmic patterns of lyrics.

201 ————. "The Prosody of Yuan-ch'u." Ph.D. diss., Michigan, 1968. 2 vols., 408 pp. [Excerpt also as "The Prosody of Yuan Drama," T'oung Pao, 56, #1-3 (1970), 96-146.]
Detailed, highly technical anaysis of the aria verse structure in Yuan drama. Dissertation includes a brief useful study of early theatrical history.

202 Kroll, Paul William. "Portraits of Ts'ao Ts'ao: Literary Studies on the Man and the Myth." Ph.D. diss., Michigan, 1976.
Chapter 4 examines Ts'ao as a character in Yuan and early Ming tsa-chu. Excerpts from some dramas are translated.

203 Liu Chun-jo. "A Study of the Tsa-chu of the 13th Century in China." Ph.D. diss., Wisconsin, 1952. 185 pp.
Includes translations of three Yuan plays.

204 Liu, Wu-chi. "The Original Orphan of China." Comparative Literature, 5, #3 (Summer 1953), 193-212.
Discusses the Yuan play Chao-shih Ku-erh, its author, its sources, and its various European translations and adaptations. The play was the first Chinese drama to be translated into any European language, and was an 18th-century hit as The Chinese Orphan.

205 Perng Ching-hsi. Double Jeopardy: A Critique of Seven Yuan Courtroom Dramas (Michigan Papers in Chinese Studies, #35). Ann Arbor: Center for Chinese Studies, University of Michigan, 1978. 181 pp.
Includes an interesting historical survey of dramatic criticism concerning Yuan drama. Analyzes language and manipulation of dramatic character in evaluating the dramatic viability of the seven plays.

206 Ross, Gordon Victor. "Kuan Yu in Drama: Translations and Critical Discussion of Two Yuan Plays." Ph.D. diss., Texas, 1976. 221 pp.
Includes two play translations, Kuan Yu Travels 1000 Li Alone and Kuan Yu Goes to a Lone Sword Meeting. Kuan Yu was a general of the Three Kingdoms period, since deified as the God of War.

207 Seaton, Jerome P. "A Critical Study of Kuan Han-ching: the Man and His Works." Ph.D. diss., Indiana, 1969. 245 pp. DAI 30/05-A, p. 1994. UM order #CH 69-18697.
A biography of this famous Yuan playwright followed by a critical study of ten of his plays.

* 208 Shih Chung-wen. The Golden Age of Chinese Drama: Yuan Tsa-chu. Princeton, N. J.: Princeton University Press, 1976. 312 pp.
Basic Aristotelian study of Yuan drama; scholarly, extremely readable, and quite comprehensive. The best major study of the form.

209 Wang Chi-ssu. "Comedy in the Classical Chinese Theatre," Chinese Literature, 9 (1962), 93-99.
Describes two major types of comedy in Yuan drama, with examples in pure and combined instances.

210 Yang, Richard Fu-sen. "The Function of Poetry and the Yuan Drama," Monumenta Serica, 29 (1970-1971), 163-92.
Scholarly study of the different forms of poetry in Yuan drama, their conventional meanings and artistic value.

211 ———. "Lu Ting-pin in Yuan Drama." Ph.D. diss., Washington, 1956. 303 pp. DAI 16/06-A, p. 1136.
Study of this legendary Taoist as a major character in Yuan drama, and of the influence of Taoism upon Yuan playwrights.

212 ———. "The Social Background of Yuan Opera," Monumenta Serica, 17 (1958), 331-52.
Scholarly study of the changes in the life of the educated elite during the Yuan dynasty, and of the relationship between those changes and the development of Yuan drama.

213 Yao Hsin-nung. "The Theme and Structure of the Yuan Drama," T'ien Hsia Monthly, 1, #4 (1935), 388-403.
General description of the Yuan tsa-chu.

See also #s 138, 160

Southern Drama

214 Birch, Cyril. "Some Concerns and Methods of the Ming Ch'uan-ch'i Drama," in Studies in Chinese Literary Genres, ed. Cyril Birch. Cambridge: W. Heffer, 1972, 220-56.
Scholarly historical and literary analysis of three major plays. including Peony Pavilion.

215 ————. "Tragedy and Melodrama in Early Ch'uan-ch'i Plays: Lute Song and Thorn Hairpin Compared," Bulletin of the School of Oriental and African Studies, 36, 2 (1973), 228-47.
Interesting and thoughtful comparison: the first play is found to be more in the tragic vein, the second in the melodramatic.

216 Chen Tsu-wen. "Hamlet and The Butterly Dream," Tam Kang Review, 6, #2, and 7, #1 (October 1975-April 1976; one issue), 287-301.
Comparison of the two plays as religious dramas which explore the problems of love and death.

217 Chou, Lily Oan-shau. "The Ming Ch'uan-ch'i Drama: Anatomy of a Popular Theater." Ph.D. diss., Harvard, 1964. 440 pp.
Includes a translation of the Southern drama The Banana-Leaf Handkerchief, written by Shan Pen.

218 Hsia, C. T. "Time and the Human Condition in the Plays of T'ang Hsien-tsu," in Self and Society in Ming Thought, ed. William T. de Bary. New York: Columbia University Press, 1970, 249-90.

219 Hu, John Y. H. "The Lute Song Reconsidered: A Confucian Tragedy in Aristotelian Dress," Tam Kang Review, 6, #2, and 7, #1 (October 1975-April 1976; one issue), 449-63.
Scholarly analysis of the drama as an organic whole, arguing that on the basis of Confucian ethics and Aristotelian aesthetics, the play is a tragedy.

220 Hung Huang, Josephine. Ming Drama. Taipei: Heritage Press, 1966. 288 pp., illus.
Loosely organized discursive study of the origins and development of Ming drama, concentrating on tsa-chu, ch'uan-ch'i, and k'un ch'u. Includes one scene from The Peony Pavilion (k'un ch'u) in free translation (155-161).

221 Hung Huang, Josephine. "On the Characters in The Palace of Eternal Youth and King Lear," Tam Kang Review, 3 (October 1972), 73-102.
Argues that both plays are about suffering from love and ingratitude, and that similarities between the two can be attributed to universal characteristics of human experience.

222 Kalvodova, Dana. "The 'Baroque Spirit' of the Chinese Traditional Stage," Literature East and West, 14, #4 (1970), 511-18.
Highly readable and interesting account of Chinese theatre of the Ming-Ch'ing period.

223 "Kunchu Opera," Chinese Literature, 11 (1961), 102-103.
Brief description of the origin and style.

224 Lee, Rolance. "The Dramatic Theory of Li Yu." Ph.D. diss., Hawaii, 1980 (?).
A translation and analysis of the two seminal treatises of the major traditional Chinese drama critic and theorist.

225 Mulligan, Jean Margaret. "The P'i-p'a chi and Its Role in the Development of the Ch'uan-ch'i Genre." Ph.D. diss., Chicago, 1976.
Includes a translation of Kao Ming's Southern drama.

226 Strassberg, Richard E. "The Peach Blossom Fan: Personal Cultivation in a Chinese Drama." Ph.D. diss., Princeton, 1975. 362 pp. DAI 37/02-A, p. 976. UM order #76-18245.
Includes a partial translation of K'ung Shang-jen's 44-scene Southern drama.

227 Tsiang Un-kai. K'ouen K'iu: Le Theatre chinois ancien. Paris: Libraire Ernest Leroux, 1932. 132 pp.
No English work matches this comprehensive, though dated, scholarly study of k'un ch'u Southern drama. Includes analyses of its history, music, and literature.

228 Wang Chi-ssu. "The Peach Blossom Fan and Its Author," Chinese Literature, 2 (1963), 98-105.
Discusses this 1966 Southern drama.

229 Yao Hsin-nung. "The Rise and Fall of the K'un Ch'u (Quinsan Drama)," T'ien Hsia Monthly, 2, #1 (1936), 63-84.
Discusses the history and style of this lyrical Southern drama form.

See also #160.

Peking Opera

230 Ah wen. "Face Designs in Chinese Opera," Chinese Literature, 7 (1963), 95-99, illus.

231 Ahn, Byung-joon. "The Politics of Peking Opera, 1962-65," Asian Survey, 12, #12 (December 1972), 1066-81.
Thorough historical review and general discussion of the political issues involved in the struggle between the "moderates" and the "radicals" for the control of Peking-opera themes and settings.

232 Alley, Rewi. Peking Opera: An Introduction through Pictures by Eva Siao. Peking: New World Press, 1957. 100 pp., illus.
Discusses actor-training, conventions, and costumes of Peking opera. Photographs are numerous, and many are unique.

233 Brecht, Bertolt. "Alienation Effects in Chinese Acting, "in Brecht on Theatre, ed. and trans. John Willett. New York: Hill and Wang, 1964, 91-99. [Also as "On Chinese Acting," trans. Eric Bentley, Tulane Drama Review, 6, #1 (September 1961), 130-36.]
"Alienation" in traditional Peking-Opera acting, and applicability of Chinese techniques to Western theater.

234 "Brilliant Examples of the Revolution in Peking Opera Music," Chinese Literature, 2 (1970), 93-104.
Detailed and rather technical treatment of the new and old musical modes and their applications to characterization, plot, theme, shading of nuance, and performance values.

235 Chang Chi-yun. "Ch'i Ju-shan and the Chinese Opera," Chinese Culture, 1, #1 (July 1957), 146-53.
Biographical study in celebration of the birthday of this major Chinese literary and dramatic critic.

236 Chang, Donald, John D. Mitchell, and Roger Yeu. "How the Chinese Actor Trains: Interviews with Two Peking Opera Performers," Educational Theatre Journal, 26, #2 (May 1974), 183-91.
Interview with two traditional Peking-opera actresses about their early theater training and their impressions of Peking opera today.

237 Chang Keng. "A Great Artist of Our Times," Chinese Literature, 11 (1962), 84-100, illus.
Biographical sketch of the famous Peking opera actor, Mei Lanfang, written a year after his death.

238 Chang Pe-chen. *Chinese Opera and Painted Face*. Taipei: Mei Ya Publications, 1969. 243 pp., illus.
Includes brief but useful sections on Peking-opera role-categories and music, and literally hundreds of priceless illustrations of painted faces.

239 Chang Ta-hsia. *Chinese Opera Costumes*. Taiwan: National Taiwan Arts Center, 1961. 120 pp., illus.
Beautiful illustrations of a wide variety of Peking-opera costumes. Occasionally confusing notes.

240 Cheng, Philip H. "Functions of Chinese Opera in Social Control and Change." Ph.D. diss., Southern Illinois, 1974. 151 pp. DAI 35/12-A, p. 7933. UM order #CH 75-13266.
Through analysis of official Chinese documents and professional journals, argues that modern revolutionary Peking opera is an effective medium of social control and change.

241 Ch'i Pen-yu. "The True Reactionary Nature of 'Hai Jui Scolds the Emperor' and The Dismissal of Hai Jui," *Chinese Studies in History*, 3, #1 (Fall 1969), 4-33.
On an article and historical play by Wu Han, which helped ignite the Cultural Revolution. In these allegorical works, Wu Han accused Mao Tse-tung of despotism and cruelty to the peasants.

242 Chiang Ch'ing. *On the Revolution of Peking Opera*. Peking: Foreign Language Press, 1968. 64 pp. [Also as "On the Revolution in Peking Opera," *Chinese Literature*, 8 (1967), 118-24; also in #137.]
Major speech given by Chiang Ch'ing in 1964 which set official policies and goals for Peking opera during the Cultural Revolution. These policies and goals were not significantly altered until her arrest in 1976 as one of the "gang of four."

243 Chou Hsin-fang. "Peking Opera Enters a New Era: A Discussion by Nine Artists," *China Reconstructs*, 13, #9 (September 1964), 2-11.
Performers trained in traditional Peking-opera techniques relate their initial experiences in portraying characters from modern revolutionary works.

244 Chu Lan. "A Decade of Revolution in Peking Opera," *Chinese Literature*, 9 (1974), 85-94.
Reviews events, problems, and achievements, 1964-1974.

245 "The Clown in Traditional Chinese Theatre," *Chinese Literature*, 4 (1963), 104-13, illus.
Interview with three well-known clowns.

246 Delza, Sophia. "The Classic Chinese Theatre," Journal of Aesthetics and Art Criticism, 15, #2 (December 1956), 181-97, illus.

247 Eisenstein, Sergei. "The Entertainer from the Pear Garden," Theatre Arts, 19, #10 (October 1935), 761-70.
Fascinating introduction of Peking opera to Russian audiences by the famous Russian film-maker. Unique and quite illuminating.

248 "Festival of Peking Opera on Contemporary Themes," Chinese Literature, 9 (1964), 125-29.
Report on one of the earliest major drama festivals specifically promoting the modern revolutionary operas which dominated the stages of the People's Republic from 1964 to 1976.

249 Fokkema, D. W. "The Maoist Myth and Its Exemplification in the New Peking Opera," Asian Quarterly, 4 (1972), 341-61.
Study of the ideological principles of Mao Tse-tung as they appear in selected spoken dramas and modern revolutionary Peking operas.

250 A Great Revolution on the Cultural Front. Peking: Foreign Languages Press, 1965. 113 pp.
Talks at the Festival of Peking Opera on Contemporary Themes, June 1964. Perhaps the most complete explication of the problems, political and artistic, which the revolution in Peking opera was intended to correct; later speeches and articles lean more towards specific political questions and general aesthetics, rather than dealing with the problems of creating a new form.

* 251 Halson, Elizabeth. Peking Opera; A Short Guide. Hong Kong: Oxford University Press, 1966. 92 pp., illus.
Brief, but well-done. Non-technical discussions of history, acting techniques, costumes, make-up, stage properties, and music. With a brief discussion of 6 other opera forms, and synopses of 15 Peking operas.

252 Hsiao Luan. "The Revolution in Peking Opera," China Reconstructs, 23, #12 (December 1974), 5-10, illus.
Useful summary of 20th-century developments in Peking opera.

253 Hwang Mei-shu. "Peking Opera: A Study of the Art of Translating the Scripts with Special Reference to Structure and Conventions." Ph.D. diss., Florida State, 1976.
Includes an introduction to the development of Peking opera, and a chapter on historical background, story sources, play structure, stage conventions, music, and character types.

254 Hwang Ti-pei, ed. Facial Symbolism in Chinese Opera. Taipei: The National Taiwan Arts Center, 1960. illus.
Full-color pictures of traditional make-up for 100 characters: English captions, Chinese text. Excellent.

255 Leung, George Kin. "The Ching or Painted Face Characters of the Chinese Stage," China Journal of Science and Art, 13, #2 (August 1930), 55-61, illus.
Discusses the conventions of that male role type.

256 ————. "The Female Impersonator of the Chinese Stage," China Journal of Science and Art, 5, #4 (October 1926), 164-74, illus.
Briefly traces the origin and development of the art and introduces popular practitioners of the day.

257 ————. "The Sheng or Male Characters of the Chinese Stage," China Journal of Science and Art, 12, #6 (June 1930), 319-25.
Discusses the conventions of that role type.

258 Liang She-ch-ien (Leung, George Kin), ed. Mei Lan-fang, Foremost Actor of China. Shanghai: Commercial Press, 1929. 132 pp., illus.
Romanticized in part, but contains useful descriptions of Peking opera in the 1920's and the famous actor's contributions to the form. Includes play synopses, brief analyses of performance elements, and a detailed appendix on role types and costumes.

259 Lu, Steve. Face Painting in Chinese Opera. Singapore: MPH Publications, 1968. 183 pp., illus.
Eighty full-page color illustrations with descriptions of characters and types of makeup.

260 Ma Shao-po. "Mei Lan-fang and Chou Hsin-fang," Chinese Literature, 3 (1955), 142-48.
Summary of the lives and works of two major Peking-opera actors written on the anniversary of their fiftieth year on the stage.

* 261 Mackerras, Colin P. The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China. Oxford: Clarendon Press, 1972. 316 pp.
Major scholarly analysis of the development and increasing popularity of Peking opera in the Ch'ing dynasty. Stress is placed on the relationship of theater to society and upon the contributions of individual actors, who are discussed in detail.

262 Mei Lan-fang. "My Life on the Stage," Chinese Literature, 11 (1961), 3-35, illus. [Also in Eastern Horizon, 1, #15 (December 1961), 11-29.]
Abbreviated version of the famous Peking-opera actor's autobiography, published several months after his death.

263 Mei Lan-fang. "Old Art with a New Future," China Reconstructs, 4 (September-October 1952), 21-24, illus.
Evaluation of drama in the People's Republic. Deals primarily with the revision of scripts and changes in performance techniques, and expresses delight at the increase in audience response.

264 ————. "On Peking Opera," People's China, 12 (June 16, 1955), 12-16, illus.
Brief description of the form.

265 Mowry, Hua-yuan Li. Yang-pan Hsi--New Theater in China. Berkeley: University of California Press, 1976. 117 pp.
Study of the model modern revolutionary Peking operas as social, educational, and political phenomena.

266 "Notes by Peking Opera Artists," Chinese Literature, 10 (1964), 63-79, illus.
Four short articles are grouped together under this title; all are discussions of the process, problems, and rewards of creating characters for modern revolutionary Peking operas.

267 Pusey, James R. Wu Han: Attacking the Present Through the Past. Cambridge: East Asian Research Center, distributed by Harvard University Press, 1969. 84 pp.
Analysis of the actions, motivations, and historical importance of the author whose play, The Dismissal of Hai Jui, evoked a critical reaction which helped launch the Cultural Revolution.

* 268 Scott, Adolphe Clarence. The Classical Theatre of China. London: Allen and Unwin, 1957. 250 pp., illus.
The best English book on the stage conventions, costumes, and plays of Peking opera.

269 ————. "Hung Teng Chi, an Example of Contemporary Dramatic Experimentation," Modern Drama, 9, #4 (1967), 404-11.
Discusses the nature of Peking opera, and of the traditional and modern elements to be found in the play, The Red Lantern.

* 270 ————. An Introduction to the Chinese Theatre. New York: Theatre Arts Books, 1959. 92 pp., illus.
Probably the best non-technical introduction to Peking opera available. Also includes brief synopses of 20 plays.

271 ————. Mei Lan-fang, Leader of the Pear Garden. Hong Kong: Hong Kong University Press, 1959. 139 pp., illus.
Mei's life is interwoven with the author's, creating a fascinating biographical account of the great actor.

272 Scott, Adolphe Clarence. "Students of the Pear Garden; Some Notes on the Training of the Peking Actors During the Last Hundred Years," Journal of Oriental Studies (Hong Kong), 3 (1956), 69-74).
Descriptive account.

273 Shen Hung-hsin. "Models in Depicting Proletarian Heroes," Chinese Literature, 11/12 (1969), 103-14.
Discusses heroes and heroism in the model revolutionary Peking operas.

274 Shu Hao-ching. "The Stagecraft of a Model Revolutionary Peking Opera," Chinese Literature, 6 (1970), 119-25, illus.
Brief study of the costumes, make-up, scenery, and lighting of model modern revolutionary Peking opera, Taking Tiger Mountain By Strategy.

275 "Strive to Create the Brilliant Images of Proletarian Heroes--Appreciations in Creating the Heroic Images of Yang Tzu-jung and Others," Chinese Literature, 1 (1970), 58-74.
Fairly detailed account of the ideological considerations which helped shape the theme, characters, and staging of the revised version of the model revolutionary Peking opera, Taking Tiger Mountain By Strategy.

276 "Struggle for the Creation of Typical Examples of Proletarian Heroes--An Appreciation of the Portrayal of Li Yu-ho's Heroic Image," Chinese Literature, 8 (1970), 53-69.
Detailed discussion of the creation of the hero's character in The Red Lantern, a model modern revolutionary Peking opera.

277 Tan Man-ni. "The Red Lantern: An Example for New Peking Opera," China Reconstructs, 14, #12 (December 1965), 35-38.
Includes a discussion of how actors either discarded or modified the conventions of traditional Peking opera to perform contemporary themes and characterizations.

278 Tan Yuan-shou. "Create Heroic Images by Applying Mao Tse-tung's Thought," Chinese Literature, 11 (1967), 98-102.
By a Peking-opera actor. Describes the genesis of the modern revolutionary Peking opera, Shachiapang, and the revision process.

279 Tien Han. "Chou Hsin-fang--Fifty Years in Peking Opera," People's China, 16 (August 16, 1955), 32-34.
Biographical account of the famous actor.

280 Travert, Andre. "The Attitude of the Communist Party Toward China's Cultural Legacy," in Symposium on Economic and Social Problems of the Far East, ed. E. F. Szczepanik. Hong Kong: Hong Kong University Press, 1962, 365-68. [Also in #137.]
Discusses the social and ideological forces acting on Peking opera in 1960, with a pessimistic attitude towards the future of the form.

281 Tung, Constantine. "The Hidden Enemy as Villain in Communist Chinese Drama," Educational Theatre Journal, 25, #3 (October 1973), 335-43.
Argues that the emergence of an enemy hidden within the Party, whose most serious threat is that of undermining the Party ideologically, indicates a new turn in Chinese revolutionary drama.

282 ————. "The Red Lantern, a Study of the Impact of the Cultural Revolution on Drama in China," Modern Drama, 15, #1 (May 1972), 44-53.
Relates the 1970 changes in the 1965 script of The Red Lantern to the shifting ideological emphases of the Communist Party.

283 Wang Chao-wen. "Some Reflections on Peking Operas with Contemporary Themes," Chinese Literature, 11 (1964), 101-109.
Discusses the applicability of traditional Peking-opera acting techniques to the modern revolutionary Peking operas.

284 Weisinger, Kenneth D. "Brecht and Chinese Theatre," Tam Kang Review, 6, #2, and 7, #1 (October 1975-April 1976; one issue), 303-15.
Discusses Brecht's points of contact with the methods of interpreting Peking opera.

285 Wichmann, Elizabeth. "Modern Revolutionary Peking Opera: Social and Symbolic Aspects of Five Model Works." Ph.D. diss., Hawaii, 1979.
Five plays designated "model works" during the Cultural Revolution are analyzed in terms of political and ideological theory (1942-1970) and its artistic embodiment.

286 Witke, Roxane. Comrade Chiang Ch'ing. Boston: Little, Brown, 1977. 549 pp., illus.
Lengthy biographical study of Mao Tse-tung's wife, an important official in charge of literature and art during the Cultural Revolution. The fifth section deals with theater, including ballet and symphonic music, and contains interviews with the actors who played Li Yu-ho (in The Red Lantern) and Yang Tzu-jung (in Taking Tiger Mountain By Strategy), the most renowned theatrical heroes of the Cultural Revolution. Much of the book is an actual interview with Chiang Ch'ing, concerned primarily with ideology and politics.

287 Wu Tsu-kuang. "The Stagecraft of Mei Lan-fang," People's China, 6 (March 16, 1956), 28-31, illus.
Principally about the film versions of several popular productions.

288 Yang, Daniel S. P. "Censorship: 8 Model Works," The Drama Review, 15, #3 (Spring 1971), 258-61.
Brief account of the revolution in Peking opera, 1949-1970.

289 ————. "Peking Drama with Contemporary Themes," Tulane Drama Review, 13, #4 (Summer 1969), 167-72, illus.
Brief but thorough and balanced assessment of the differences between traditional and revolutionary Peking opera, and the directions the latter seems likely to take in its continuing development.

290 ————. "The Peking Theatre under Communism," Theatre Annual, 14 (1968), 32-46, illus.
Discribes the changes made in Peking opera, with a general discussion of the political theory underlying the changes and a critique of modern revolutionary Peking opera as an art form.

291 ————. "Staging a Traditional Peking Opera with American Actors and Musicians," Educational Theatre Journal, 23, #3 (October 1971), 301-16.
Account of the 1970 University of Colorado production, Black Dragon Residence, emphasizing the methods used for training actors and musicians.

292 ————. "The Traditional Theatre of China in Its Contemporary Setting: An Examination of the Patterns of Change within the Peking Theatre since 1949." Ph.D. diss., Wisconsin, 1968. 288 pp.
Explication, analysis, and evaluation of the changes in Peking opera from the foundation of the People's Republic to the height of the Cultural Revolution.

293 Yang, Richard F. S. "Behind the Bamboo Curtain: What the Communists Did to the Peking Opera," Educational Theatre Journal, #1 (March 1969), 60-66.
Brief historical study of traditional Peking opera in the People's Republic.

294 ————. "The Reform of Peking Opera under the Communists," China Quarterly, 11 (July-September 1962), 124-39.
Discussion of Peking-opera reform, 1949-1959. Makes use of several plays as specific examples.

295 Yen, Joseph C. Y. "A Study in Detail of the Acting Roles of the Peking Theatre," Chinese Culture, 12, #12 (1971), 91-102.
Description of the character types in Peking opera.

See also #s 124, 138, 151, 160, 191, 315.

Regional and Folk Theater

296 Benton, Paulien. The Red Gate Players: Introduce the Actors and Plays of the Chinese Shadow Theatre. Peking: Lotus Court Publications, 1940. n.p., illus.
Written as though by the puppets: "We are shadow actors." Discusses origins and conventions of the shadow theater, and gives synopses of nine plays.

297 Chen Shu-fang. "Szechuan Opera Is Reborn," China Reconstructs, 8, #7 (1959), 14-16, illus.
Short description of the form, and of post-liberation programs to revitalize it and its performers. Written by a Szechuan-opera actress; includes much biographical information.

298 Chiang hsi-fan. "Shaohsing Opera: An Ancient Art Form," China Weekly Review, 117, #4 (March 25, 1950), 60-61.
Sketches history and conventions of Shaohsing opera in Shanghai.

* 299 China: Folk Arts of New China. Peking: Foreign Languages Press, 1954. 64 pp., illus.
Includes brief, chatty but informative chapters on folk music, folk dance, shadow theater, story-telling, regional operas, ballad-singing, doll-puppet theater, and regional spoken drama. Illustrations are clear and intriguing. Very useful.

300 Chu Pei and Hsi Sha. "Fukien Puppet Show," People's China, 24 (December 16, 1957), 34-37.
Brief account of the styles, themes, and history of Fukien puppetry.

301 Huang, H. C. "Puppet Drama in Fukien: Revival of an Old Folk Art," China Monthly Review, 124, #7 (July 1953), 31-33.
Discussion of historical development and contemporary practices.

302 Jeshi. "Art in the Service of the People," Chinese Literature, 4 (1965), 83-89, illus.
Description of the daily life and performances of permanently touring theatrical troupes in Inner Mongolia. Written by the leader of one such troupe, the Otok Banner.

303 Kalvodova, Dana. "Clowns in the Szechuan Theatre," Bulletin of the School of Oriental and African Studies, 28, Pt. 2 (1965), 356-62, illus.
Scholarly article on clown types based upon the author's own 1958 fieldwork in Szechuan.

304 Kalvodova, Dana and Vanis Sis. "The Origin and Structure of the Szechwan Theatre," Archiv Orientalni, 34, #4 (1966), 505-23.
Substantial, scholarly study.

305 Leung, George Kin. "The Cantonese Theatre Today," China Journal of Science and Art, 13, #3 (September 1930), 104-107, illus.
A generally favorably review discussing the mixture of European and Chinese elements in the performance style of the genre.

306 Mackerras, Colin P. "The Growth of the Chinese Regional Drama in the Ming and Ch'ing," Journal of Oriental Studies, 9, #1 (January 1971), 58-91.
Unique, scholarly study concerning the history, styles, structures, and mutual influences of major regional theatrical forms during the period, 1368-1911.

307 ————. "The Theatre in Yang-chou in the Late Eighteenth Century," Papers on Far Eastern History, 1 (March 1970), 1-30, illus.
Substantial study which describes the range and vitality of theater in this commercial city.

308 March, Benjamin. Chinese Shadow-Figure Plays and Their Making (Puppetry Imprints, Handbook 2). Detroit: Institute of Arts, 1938.
Provides technical information on production and three full play translations: Visiting Li Er Ssu, Fox Bewitchment, and The Exorcism.

309 Moy, Clarence. "Communist China's Use of the Yang-ko," in Papers on China, #6. Cambridge: Harvard Committee on International and Regional Studies, 1952, 112-48.
Yang-ko is a regional variety-theater form which includes folk dance, folk song, regional opera, and story-telling.

* 310 Obraztsov, Sergei Vladimirovich. The Chinese Puppet Theatre. Trans. J. T. MacDermott. London: Faber and Faber, 1961. 55 pp., illus.
Written by a professional Russian puppeteer after a visit to China. Discusses hand, rod, stick, marionette, and shadow puppets informatively. Excellent photographs.

311 "A Performance of Story-Telling and Ballads," Chinese Literature, 7 (1961), 131-34, illus.
Discussion of ping-tan story-telling and ballad-singing, especially as performed by Yang Chen-hsiung and Yang Chen-yen.

312 Prusek, J. "Narrators of the Buddhist Scriptures and Religious Tales in the Sung Period," Archiv Orientalni, 10, #3 (1938), 375-89.
Scholarly description of the various schools of story-tellers, with special attention to their origin, environment, and activities.

313 Stevens, Catherine. "Peking Drumsinging." Ph.D. diss., Harvard, 1973. 300 pp. DAI 36/04-A, p. 3246. UM order #CH 75-21457.
Study of a popular narrative form, concentrating on its development from 1910-1950. Includes a case study of one drumsong.

314 Tai Pu-fan. "Shaohsing Opera," People's China, 8 (April 16, 1955), 16-18, 23.
Discussion of origins and development.

315 Tanaka, Issei. "Development of Chinese Local Plays in the 17th and 18th Centuries," Acta Asiatica, 23 (1972), 42-62.
Scholarly study which traces the development of Peking opera from rural, local forms against a background of changing economic and other social conditions.

316 Tsung Shu. "New Life for Local Operas," Chinese Literature, 11 (1974), 90-96.
Descriptions of several regional opera versions of model modern revolutionary Peking operas performed in Peking in 1974.

317 Tsung Wen. "The Art of the Working People," Chinese Literature, 3 (1965), 71-83, illus.
Account of the National Minorities' Amateur Art Festival, November-December 1964. Descriptions of several of the songs, dances, and original plays performed at the festival are included.

318 Wilkinson, Norman J. "The White-Haired Girl: From Yangko to Revolutionary Modern Ballet," Educational Theatre Journal, 26, #2 (May 1974), 164-74.
Traces the thirty-year development of one of China's most popular revolutionary dramas--from a folk song and dance production to its present form.

319 Wimsatt, Genevieve B. Chinese Shadow Shows. Cambridge: Harvard University Press, 1936. 68 pp., illus.
Brief account of history, plays, and performance. Concludes with an eight-scene play in translation, Lotus Flower Temple.

320 Wu Wei-yun. "The Chinese Puppet Theatre," Chinese Literature, 2 (1958), 122-26, illus.
Brief, non-technical discussion of the history of glove, marionette, and rod puppets, and their performance styles.

321 Young Lung-chang. "Dynamics of Popular Culture: Regional Theatres in Kiangsu," Journal of Popular Culture, 7, #1 (Summer 1973), 51-67.
Theoretical article concerning variation and change in the theater forms, and the sociological explanations for these processes.

322 Yu Feng. "The Shadow Theatre and Shadow Puppets," Chinese Literature, 6 (1963), 78-83, illus. between 92 and 93.
Historical development and contemporary practices are discussed.

323 Yu So-ya. "Chinese Puppetry," People's China, 13 (July 1, 1955), 28-30, illus.
A brief history.

Spoken Drama

324 Chen, David Y. "The Trilogy of Ts'ao Yu and Western Drama," in Asia and the Humanities, ed. Horst Frenz. Bloomington: Comparative Literature Committee, Indiana University, 1959.
Three major plays by this most famous playwright of spoken drama are discussed in relation to Western drama.

325 ————. "Two Chinese Adaptations of Eugene O'Neill's The Emperor Jones," Modern Drama, 9, #4 (February 1967), 431-39.
Discusses the structure and meaning of the plays, The Yama Chao (1922) by Hung Shen and The Wild (1937) by Ts'ao Yu, and relates them to O'Neill's play.

326 Chou, Prudence Sui-ning. "Lao She: An Intellectual's Role and Dilemma in Modern China." Ph.D.diss., California at Berkeley.

327 Davis, A. R. "Out of Uncle Tom's Cabin, Tokyo, 1907: A Preliminary Look at the Beginnings of Spoken Drama in China," Journal of the Oriental Society of Australia, 6, #1 and 2 (1968-1969), 33-49.
Useful introductory historical study.

328 Hu, John Yaw-herng. "Ts'ao Yu: An Evaluation of His Dramatic Works," Tam Kang Review, 1, #2 (October 1970), 89-103.
Scholarly study of the dramatic value of the major plays.

* 329 ————. Ts'ao Yu. New York: Twayne, 1972. 167 pp.
Comprehensive study of the nine full-length plays by Ts'ao Yu, preceded by a brief but detailed introduction to the development of spoken drama in China.

330 K'o Ch'ing-shih. "A Flourishing Theatre to Serve the Socialist Economic Base," Peking Review, 7, #35 (August 28, 1964), 14-23, and #37 (September 11, 1964), 20-26.
Speech made in Shanghai at the East China Modern Drama Festival in 1963-1964 by a major cultural official. One of the most detailed and informative analyses of theatrical goals in the Cultural Revolution.

331 Lammers, Raymond John. "An Analysis of a Representative Sample of Plays Written and Used for Propagandistic Purposes by the Chinese Communists." Ph.D. diss., Minnesota, 1962. 227 pp. DAI 23/08-A, p. 3028. UM order #CH 63-01225.
Eight post-1942 spoken dramas are analyzed to discover the characteristics of plays written "in accordance with the principles formulated at Yenan," and to assess the dramatic value of these plays according to Western standards.

332 Lau, Joseph S. M. Ts'ao Yu: The Reluctant Disciple of Chekhov and O'Neill (A Study in Literary Influence). Cambridge: W. Heffer, 1971. 96 pp.
Eight essays on five of his plays and a good bibliography.

333 Leung, George Kin. "The Modern Chinese Theater," Asia and the Americas, 36, #2 (1936), 103-10, illus.
Account of Chinese productions of Western plays during the first three decades of the 20th century.

334 Meserve, Walter J. and Ruth I. "Lao Sheh: From People's Artist to 'An Enemy of the People,'" Comparative Drama, 8, #2 (Summer 1974), 143-56.
Describes the last half of the author's life and the work he produced in this period. Lao Sheh is best known for his novel The Rickshaw Boy, but he is also a spoken-drama playwright.

335 ————. "Ts'ao Yu: Dramatist in Communist China," Comparative Drama, 2, #2 (1968), 115-21.
Describes his career and briefly analyzes his plays.

336 Scott, A. C. Literature and the Arts in Twentieth Century China. Garden City, New York: Doubleday, 1963. 212 pp., illus.
Chapter 3 is devoted to Chinese theater and dance in the first half of the 20th century. The theater section is concerned almost entirely with the spoken drama.

337 Snow, Edgar. "Red Theatre," in Red Star Over China. New York: Random House, 1938, 100-108.
Description of an evening of spoken drama and agit-prop plays, interview with the director, and discussion of the artistic value of education-as-entertainment. Personal and fascinating.

338 Tien Han. "Modern Drama in China--Past, Present, and Future," People's China, 15 (August 1, 1956), 32-37, illus.
Discusses modern spoken drama from the 1890s to 1955, with reference to plays, playwrights, troupes, and productions.

339 Tung, Constantine. "The Communist Anxiety; A Study of Two Chinese Plays," Modern Drama, 12, #2 (September 1969), 124-34.
Using the plays as examples, argues that the Cultural Revolution occurred because of the fear that the youth of China would prove unable to realize Mao Tse-tung's goals.

340 Vohra, Ranbir. Lao She and the Chinese Revolution. Cambridge: East Asian Research Center, distributed by Harvard University Press, 1974.
Includes "Lao She and the Theater" (131-38), on Lao She's theatrical activities. An epilogue details his playwriting efforts since 1950.

341 Wan Chia-pao (Ts'ao Yu). "The Modern Chinese Theatre," National Reconstruction Journal, 7, #1 (1946), 33-48.
Spirited account of the early successes and failures in Chinese adaptations of Western dramatic forms.

342 Yang Yu. "The Playwright Tsao-Yu," Chinese Literature, 11 (1963), 97-103.
Brief biography, interspersed with quotations from an interview with the playwright.

PLAYS

There are numerous English translations of Chinese plays, particularly of Peking operas and spoken dramsa. Occasionally one play is translated a number of times under widely variant titles. In such cases, we have chosen what we feel to be the best translation to serve as item entry, and have mentioned other selected translations and their titles in the annotation. Most modern revolutionary Peking operas have been revised many times, and each revision translated. The most recent version appears here as item entry, with selected previous versions listed in annotation. Given the several genres and numerous separate play translations, anthologies of Chinese plays and collections of plays from any one genre are surprisingly scarce.

Anthologies

343 Arlington, Lewis Charles, and Harold Acton, ed. and trans. Famous Chinese Plays. 1937; rpt. New York: Russell and Russell, 1963. 443 pp., illus.

Introduction discusses music, make-up, costumes, and history of Chinese theater. 12 complete Peking-opera texts and 2 complete k'un ch'u plays, with 19 Peking operas partially translated and partially summarized.

344 Birch, Cyril, ed. Anthology of Chinese Literature. New York: Grove Press, 1965. 492 pp.

Excellent translations of Li K'uei Carries Thorns by K'ang Chin-chih, trans. J. I. Crump (393-421); and Autumn in the Palace of Han by Ma Chih-yuan, trans. Donald Keene (422-48). Two-page introduction on the style of Yuan drama and the translation methods used to preserve it.

345 ————, ed. Anthology of Chinese Literature, Vol. 2. New York: Grove Press, 1972. 476 pp.

Excellent translations of four scenes from the Southern drama, The Peony Pavilion by T'ang Hsien-tsu (88-128), and one scene from the spoken drama, The Malice of Empire by Yao Hsin-nung (377-400). Brief introductions to each.

346 Chai Ch'u and Winberg Chai, ed. and trans. A Treasury of Chinese Literature. New York: Appleton-Century, 1965.

Two Southern dramas (The Peony Pavilion by T'ang Hsien-tsu, and The Palace of Eternal Life by Hung Shen), one spoken drama (Thunderstorm by Ts'ao Yu), and excerpts from two Yuan dramas (Snow in Midsummer by Kuan Han-ch'ing, and The Western Chamber by Wang Shih-fu).

347 Chang, H. C. Chinese Literature: Popular Fiction and Drama. Edinburgh: Edinburgh University Press, 1973. 466 pp.
Excerpts from one Yuan drama (A Dream of Butterfies by Kuan Han-ch'ing) and three Southern dramas (The Lute by Kao Ming, The Peony Pavilion by T'ang Hsien-tsu, and The Blood-Stained Fan by K'ung Shang-jen). With a general introduction to the theater in each Chinese dynasty, T'ang through Ming, and an extensive introduction to each play and its author.

* 348 Dolby, William, ed. and trans. Eight Chinese Plays from the Thirteenth Century to the Present. New York: Columbia University Press, 1978. 164 pp.
The Yuan drama, Qiu Hu Tries to Seduce His Own Wife by Shi Junbao; the Southern dramas, Grandee's Son Takes the Wrong Career, Wolf of Mount Zhong by Wang Jiusi, and Buying Rouge; the Peking opera, Hegemon King Says Farewell to His Queen adapted by Mei Lan-fang; and Szechuan regional opera, Identifying Footprints in the Snow. Also, excerpts from the Yuan drama, Cai Shun Shares the Mulberries by Liu Tangqing, and the Southern drama, Washing Silk by Liang Chenyu. Excellent 19-page introduction.

* 349 Meserve, Walter J. and Ruth I. Modern Drama from Communist China. New York: New York University Press, 1970. 368 pp.
Nine plays performed in the People's Republic since 1950: the Yuan drama Snow in Midsummer (Tou O Yuan) by Kuan Han-ch'ing; the modern revolutionary Peking operas The White Haired Girl by Ting Yi and Ho Ching-chih, and The Red Lantern; the spoken dramas The Passerby by Lu Hsung, The Dragon Beard Ditch by Lao Sheh, The Women's Representative by Sun Yu, The Magic Aster by Jen Teh-yao, and Letters from the South by Sha Seh et al.; and the comic dialogue, Yesterday, by Chang Pao-hua and Chung Yi-ping. 15-page introduction to 20th-century theater and to each play and playwright.

See also #176 for complete and partial translations; and #s 123, 190, 191 for synopses.

Yuan Drama

350 Chang Kuo-pin. The Compared Tunic, trans. S. W. Williams from French, Chinese Repository (Canton), 18 (1849), 116-55.

351 Cheng Ting-yu. A Slave to Money, trans. Yang Hsien-yi and Gladys Yang, Chinese Literature, 9 (1962), 43-92.

352 Dolezelova-Velingerova, M., and J. I. Crump, trans. *Ballad of the Hidden Dragon*. London: Oxford University Press, 1971. 128 pp.
One of the few complete examples of the Chinese ballad-singer's art called *chu-kung-tiao*, a forerunner of Yuan drama. 28-page historical introduction.

353 Hayden, George A., trans. *Crime and Punishment in Medieval Chinese Drama: Three Judge Pao Plays of the Yuan and Ming Dynasties*. Cambridge: Harvard University Press, 1978. 238 pp.
Selling Rice at Ch'en-chou, *The Ghost of the Pot*, and *The Flower of the Back Courtyard*. With 30-page analysis of courtroom plays and the Judge Pao legend.

354 K'ang Chin-chih. *Li Kuei Carries Thorns*, trans. J. I. Crump, in *Yuan Drama*, ed. J. I. Crump. University of Michigan Center for Chinese Studies Occasional Papers, #1, 1962, 38-61. [Also in #344.]

355 Kuan Han-ch'ing. *The Butterfly Dream*, trans. Yang Hsien-yi and Gladys Yang, in *An Anthology of Chinese Literature from the Earliest Times to the Present Day*, ed. William McNaughton. Rutland, Vt.: Tuttle, 1974, 472-98.

356 ————. *Injustice to Tou O (Tou O Yuan): A Study and Translation*. Trans. Shih Chung-wen. Cambridge: Cambridge University Press, 1972. 390 pp.
Unique volume, containing the Chinese text in both Chinese characters and romanization, a word-for-word English translation, and a full English translation. With brief but extremely useful discussion of the playwright and the style of Yuan drama.

* 357 ————. *Selected Plays of Kuan Han-ch'ing*. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1958. 237 pp.
The Riverside Pavilion, *Snow in Midsummer* (*Tou O Yuan*), *The Jade Mirror-Stand*, *Lord Kuan Goes to the Feast*, *Death of the Winged-Tiger General*, *The Wife Snatcher*, *The Butterfly Dream*, *Rescued by a Coquette*, in playable translations.

358 Li Hsing-tao. *The Story of the Circle of Chalk*. Trans. Frances Hume from French. London: Rodale Press, 1954. 124 pp., illus.
The play which inspired Bertolt Brecht's *Caucasian Chalk Circle*. [Also trans. James Laver as *The Circle of Chalk*. London: Heinemann, 1929; and Ethel Van Der Veer as *The Chalk Circle* in *World Drama*, ed. Barret H. Clark. New York: Dover, 1933, Vol. 1, 227-58.]

359 Liu Jung-en, trans. Six Yuan Plays. Harmondsworth, Essex: Penquin, 1972. 285 pp.
The Orphan Chao by Chi Chun-hsiang; The Soul of Ch'ien-nu Leaves Her Body by Cheng Teh-hui; The Injustice Done to Tou Ngo (Tou O Yuan) by Kuan Han-ch'ing; Chang Boils the Sea by Li Hao-ku; Autumn in the Han Palace by Ma Chih-yuan; and A Stratagem of Interlocking Rings (anonymous). With brief introduction to Yuan drama and each play.

360 Ma Chih-yuan. The Sorrows of Han. Trans. John F. Davies, in The Fortunate Union, Vol. 1. London: Oriental Translation Fund, 1829, 213-43.

361 Wang Shih-fu. The West Chamber. Trans. Henry H. Hart. Stanford: Stanford University Press, 1936. 192 pp.
Much longer than most Yuan dramas. This translation consists of 15 acts. [Also in #58; also trans. S. I. Hsiung as The Romance of the Western Chamber. 1936; rpt. New York: Columbia University Press, 1968. In 20 acts.]

362 Wu Han-chih. Laou-Seng-Urh, or, An Heir in His Old Age. Trans. John F. Davis. London: John Murray, 1817. 115 pp.
Includes a 45-page essay on Chinese drama.

363 Yang Hsien-chih. Rain on the Hsiao-Hsiang, trans. J. I. Crump, Renditions, 4 (Spring 1975), 49-70.
[Act 4 also as Hsiao-Hsiang Yu in Asian Drama: A Collection of Festival Papers. Vermillion: University of South Dakota, 1966, 59-84.]

364 Yang, Richard Fu-sen, ed. Four Plays of the Yuan Drama. Taipei: China Post, 1972. 180 pp., illus.
Tou O Was Wronged (Tou O Yuan) by Kuan Han-ch'ing, The Yueh-Yang Tower by Ma Chih-yuan, Rain on the Wu-T'ung Tree by Po Jen-fu, and Ch'ien-nu's Soul Left Her Body by Cheng Te-hun.

See also #s 58, 176, 203, 206, 344, 348, 349 for complete translations; and #s 198, 202, 346, 347 for synopses and excerpts.

Southern Drama

365 Chu Su-chen. Fifteen Strings of Cash. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1957. 84 pp., illus.
K'un ch'u play in eight scenes. [Also trans. A. C. Scott, #342.]

367 Hung Sheng. *The Palace of Eternal Youth*. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1955. 322 pp. *K'un ch'u* play in 49 scenes.

368 Kao Ming. *The Lute Song*. Trans. William Irwin and Sidney Howard. Chicago: Dramatic Publishing Co., 1954.
Ch'uan ch'i play of 24 or 42 scenes, depending upon edition.

369 K'ung Shang-jen. *The Peach Blossom Fan*. Trans. Chen Shih-hsiang and Harold Acton, with Cyril Birch. Berkeley: University of California Press, 1976. 312 pp., illus.
K'un ch'u play in 40 scenes, prologue, and epilogue, with a useful introduction to Southern drama and the play. [Excerpt trans. Sheh Kun-shan, *Chinese Literature*, 2 (1963), 65-97.]

370 *Lin Ch'ung Yeh Pen (The Night Escape of Lin Ch'ung)*, trans. Harold Acton, *T'ien Hsia Monthly*, 9, #2 (1939), 180-88.
One scene of the *k'un ch'u* play, *History of a Sword*, with a short introduction to the form and the play.

371 *Madame Cassia*, trans. Yao Hsin-nung, *T'ien Hsia Monthly*, 1, #5 (1935), 537-84.
Yuan-style play written in the Ming dynasty, with a short introduction to the form.

* 372 Scott, Adolphe Clarence, trans. *Traditional Chinese Plays*, Vol. 2. Madison: University of Wisconsin Press, 1970. 156 pp., illus.
Contains the *k'un ch'u* plays, *Fifteen Strings of Cash* by Chu Su-chen and *A Nun Longs for Worldly Pleasures*, both with extensive directions for performance. Eight-page introduction to *k'un ch'u*.

373 T'ang Hsien-tsu. *Ch'un Hsiang Nao Hsueh (The Intrigues of a Maid Servant)*, trans. Harold Acton, *T'ien Hsia Monthly*, 8 (1939), 357-72.
One scene from the *k'un ch'u* play, *The Peony Pavilion*.

374 ————. "Selections from the Classics: *The Peony Pavilion* (an excerpt)," *Chinese Literature*, 1 (1960), 43-89, illus.
Beautiful translation. Also a chronology of theatrical development, 1949-1959.

375 Wang T'ing-no. *Shih Hou Chi (The Tale of a Roaring Lioness)* trans. Harold Acton, *T'ien Hsia Monthly*, 9, #1 (1939), 86-112.
Two scenes from the *k'un ch'u* comedy, with a four-page introduction to the genre and the play.

See also #s 217, 225, 348 for complete translations; and #s 220, 345, 346, 347 for excerpts.

Peking Opera

376 Azalea Mountain. Peking: Foreign Languages Press, 1977. 63 pp., illus.
Modern revolutionary Peking opera in nine scenes, by Wang Shu-yuan and others. [Also in Chinese Literature, 1 (1974), 3-69; and in #380.]

377 Black Dragon Residence. Trans. Daniel S. P. Yang. Boulder: University of Colorado Press, 1970. 75 pp.
Peking opera in six scenes, with an introduction to the play.

378 Boulder Bay, Chinese Literature, 4 (1976), 55-122, illus.
Revolutionary Peking opera in eight scenes, by the Shanghai Peking Opera Troupe with Ah Chien.

379 Chi Ju-shan. Snow Elegant. Trans. Elizabeth Te-chen Wang. Taipei: Mei Ya Publications, 1971. 98 pp., illus.
Comic Peking opera in fifteen scenes, with stage directions and a nine-page introduction to the genre.

* 380 Ebon, Martin, ed. Five Chinese Communist Plays. New York: John Day, 1975. 328 pp.
The revolutionary Peking operas, Taking the Bandits' Stronghold, The Red Lantern, Azalea Mountain, and The White Haired Girl, as well as the model revolutionary ballet, The Red Detachment of Women. Introduction to each script and three major policy statements on Peking opera made during the Cultural Revolution.

381 Fighting On the Plain, Chinese Literature, 5 (1974), 3-54, illus.
Revolutionary Peking opera in ten scenes, by Chang Yung-mei and the China Peking Opera Troupe.

382 The Fisherman's Revenge. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1956. 53 pp., illus.
Peking opera in six scenes, with an introduction to the genre and the play. [Earlier version trans. Yao Hsin-nung as The Right to Kill, T'ien Hsia Monthly, 2, 5 (1936), 468-507.]

383 Huang Ho Lou, The Yellow Crane Tower, trans. L. C. Arlington, China Journal of Science and Art, 12, #2 (1930), 65-79, illus.
Peking opera in two acts. [Also trans. G. C. Stent as The Yellow Stork Tower, Far East, 1 (September 1876), 57-66; and 2 (October 1876), 81-89.]

384 Hung Huang, Josephine, ed. and trans. *Classical Chinese Plays*. Cambridge: W. Heffer, 1972. 275 pp., illus. [Former title, *Children of the Pear Garden*.]
Five Peking operas, *The Faithful Harlot*, *Two Men on a String*, *Twice a Bride*, *One Missing Head*, and *The Price of Wine*, with production notes and an introduction to performance techniques.

385 *Investigation of a Chair*, *Chinese Literature*, 9 (1976), 3-16, illus.
Revolutionary Peking opera in one act by the Shanghai Peking Opera Troupe with Ah Chien.

386 *Li Kuei, the Black Whirlwind*. Trans. Yang Hsien-yi and Gladys Yang, *Chinese Literature*, 8 (1960), 108-45, illus.
Peking opera in twelve scenes.

387 Mitchell, John D., ed. *The Red Pear Garden: Three Great Dramas of Revolutionary China*. Boston: David Godine, 1973. 285 pp.
Peking operas, *The White Snake* by T'ien Han, and *The Wild Boar Forest* by Li Syau Chwun, as well as the revolutionary Peking opera, *Taking Tiger Mountain by Strategy*. With introduction to 20th-century Peking opera and to each of the plays.

388 *On the Docks*. Peking: Foreign Languages Press, 1973. 56 pp. illus.
Revolutionary Peking opera in seven scenes, by the On the Docks Group of the Peking Opera Troupe of Shanghai. [Earlier version in *Chinese Literature*, 1 (1969), 3-53.]

389 *The Orphan Chao*, trans. Ian McLachlan and Stephene Wong, *Eastern Horizon*, 3 (January 1964), 46-54; (February 1964), 40-53; and (March 1964), 48-57.
Fourteen-scene Peking-opera version of the Yuan drama in #359.

390 *Raid on the White Tiger Regiment*. Peking: Foreign Languages Press, 1972. 48 pp., illus.
Revolutionary Peking opera in nine scenes by the Shantung Provincial Peking Opera Troupe. [Also in *Chinese Literature*, 3 (1973), 3-48. Earlier version, Peking: Afro-Asian Writers Bureau, 1967; and in *Chinese Literature*, 10 (1967), 13-58.]

391 *The Red Lantern*. Peking: Foreign Languages Press, 1972. 98 pp., illus.
Revolutionary Peking opera in eleven scenes, by the China Peking Opera Troupe. [Also in *Drama in the Modern World*, ed. Samuel Weiss. Lexington, Mass.: D. C. Heath, 1974, 537-57; in #349; and in #395. Earlier version adapted from the Shanghai opera by Wong Ou-hung and Ah Chia, Peking: Afro-Asian Writers Bureau, 1967; and in *Chinese Literature*, 5 (1965), 3-48.]

* 392 Scott, Adolphe Clarence. Traditional Chinese Plays, Vol. 1. Madison: University of Wisconsin Press, 1967. 165 pp., illus.
Ssu Lang Visits His Mother and The Butterfly Dream, with extensive directions for performance. Includes an introduction to Peking-opera history, music, and role categories, and a glossary of Chinese theatrical terms.

* 393 ————. Traditional Chinese Plays, Vol. 3. Madison: University of Wisconsin Press, 1975. 93 pp., illus.
Picking Up the Jade Bracelet and A Girl Setting Out for Trial, with extensive directions for performance. Includes an introduction to the comic actor in Peking opera.

394 Shachiapang. Peking: Foreign Languages Press, 1972. 101 pp., illus.
Modern revolutionary Peking opera in ten scenes, by the Number One Peking Opera Troupe of Peking. [Also in #395. Earlier version, Peking: Afro-Asian Writers Bureau, 1967; and in Chinese Literature, 11 (1967), 3-53. Earlier version as Spark Amidst the Reeds, by Wang Tseng-chi et al., Chinese Literature, 9 (1964), 3-63.]

395 Snow, Lois Wheeler. China On Stage: An American Actress in the People's Republic. New York: Random House, 1972. 330 pp., illus.
Highly personal account of the theory and practice of modern revolutionary Peking operas, Taking Tiger Mountain by Strategy, Shachiapang, and The Red Lantern, and the modern revolutionary ballet, Red Detachment of Women.

396 Song of the Dragon River. Peking: Foreign Language Press, 1972. 56 pp., illus.
Modern revolutionary Peking opera in eight scenes and an epilogue, by the Song of the Dragon River Group of Shanghai. [Also in Chinese Literature, 7 (1972), 3-52.]

397 Taking Tiger Mountain by Strategy. Peking: Foreign Language Press, 1971. 113 pp., illus.
Modern revolutionary Peking opera in ten scenes, by the Taking Tiger Mountain by Strategy Group of the Peking Opera Troupe of Shanghai. [Also in #387 and #395. Earlier version as Taking the Bandits' Stronghold. Peking: Foreign Languages Press, 1968; and Peking: Afro-Asian Writers Bureau, 1967; also in Chinese Literature, 8 (1967), 129-81; and in #380.]

398 T'ien Han. *The White Snake*. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1957. 79 pp., illus.
Peking opera in sixteen scenes. [Also in #387; older, regional version in #406.]

399 Wang Pao-ch'uan. *Lady Precious Stream*. Trans. S. I. Hsiung. New York: Samuel French, 1962. 126 pp.; and London: Methuen, 1968. 168 pp., illus.
Peking opera in four acts, translated in 1934.

400 Wu Han. *Hai Jui Dismissed from Office*. Trans. C. C. Huang. Honolulu: University Press of Hawaii, 1972. 147 pp.
Peking opera in nine acts which evoked a critical reaction that helped launch the Cultural Revolution. Includes a twenty-page introductory essay by D. W. Y Kwok. [Also trans. Clive Ansley as *Hai Jui's Dismissal in The Heresy of Wu Han*. Toronto: University of Toronto Press, 1971.]

See also #s 56, 176, 343, 348, 349 for complete translations; and #s 123, 191, 249, 251, 258, 270 for synopses.

Regional and Folk Theater

401 Chao Chung, Chang Pao-Hua, and Chung Yi-pang. "*Yesterday (A Comic Dialogue)*," trans. Sidney Shapiro, *Chinese Literature*, 4 (1961), 127-39.

402 *The Counterfeit Seal*, trans. Yang Hsien-yi, *Chinese Literature*, 8 (1960), 70-107, illus.
Fukien opera in ten scenes.

403 *The Faithless Lover*, trans. Yang Hsien-yi, *Chinese Literature*, 10 (1961), 67-75, illus.
Szechuan opera in one act.

404 *Footprints in the Snow*, trans. Yang Hsien-yi, *Chinese Literature*, 10 (1961), 76-91, illus.
Szechuan opera in one act.

405 *The Forsaken Wife*. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1958. 71 pp., illus.
Pingchu opera in nine scenes, with an introduction to the form.

* 406 Gamble, Sidney D., ed. Chinese Village Plays from the Ting Hsien Region: A Collection of 48 Rural Plays as Staged by Villagers from Ting Hsien in Northern China. New York: Abner Schram, 1972. 762 pp.
Contains an introduction to the village-play form and 48 complete translations including The White Snake and Sung Chiang Kills His Mistress (a sequel to #377). Invaluable.

407 Half a Basket of Peanuts, Chinese Literature, 5 (1973), 21-40.
Shaosing opera in one act.

408 Ho Ching-chih and Ting-yi. The White-Haired Girl. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1954. 98 pp., illus.
Modern revolutionary folk opera in five acts, with an essay by the playwrights. [Also in Chinese Literature, 2 (1953), 38-109; in #349; and in #380.]

409 Love Under the Willows, or Liang Shan-po and Chu Ying-tai. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1956. 86 pp., illus.
Szechuan opera in ten scenes, with an introduction to the traditional story.

410 The Mender of Cracked China-ware, trans. W. C. Hunter, Chinese Repository (Canton), 6 1937-1938), 576-79.
Folk farce in one act.

411 A Princess Gets Smacked, trans. Yang Hsien-yi, Chinese Literature, 8 (1961), 83-111, illus.
Shansi opera in five scenes based on a folk legend.

412 The Runaway Maid, trans. Gladys Yang. Peking: Foreign Languages Press, 1958. 64 pp., illus.
Cantonese opera in six acts, revised by the Cantonese Opera Company of Kwangtung, with an introduction to the play and the form.

413 Third Sister Liu. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1962. 67 pp., illus.
Collectively written play in eight scenes. [Also in Chinese Literature, 2 (1961), 53-110.]

414 The Willow Lute, trans. William Stanton, The China Review, 17, #6 (May-June 1889), 311-30.
Verse translation in five acts. [Also in The Chinese Drama, ed. William Stanton. Hong Kong: Kelley and Walsh, 1889, 19-53.]

See also #s 308, 319, 348, 349 for complete translations; and #296 for synopses.

Spoken Drama

415 Between Husband and Wife. Trans. Sidney Shapiro. Peking: Foreign Languages Press, 1953. 22 pp., illus.
One-act spoken drama written collectively by the Peking People's Art Theater. [Also in China Reconstructs (Supplement), 6 (1953), 27 pp., illus.]

416 Chang Tao-fan. Save Yourself. Rome: Truminnelli, 1944. 143 pp.
Six-scene spoken drama.

417 Chen Chi-tung. The Long March. Peking: Foreign Languages Press, 1956. 168 pp., illus.
Six-act spoken drama with an epilogue and an introductory essay.

418 Chiang Ping-chih. An Unexpected Reunion, trans. Lu Yung, People's Tribune, New Series 23, #5 and 6 (December 1938), 230-38.
One-act spoken drama. [Reprinted from Far Eastern Mirror (August 10, 1938), 60-70. Also as An Unhappy Reunion, China Forum, 2 (September 3, 1938), 272-82.]

419 Chin Shan. Red Storm. Peking: Foreign Languages Press, 1965. 115 pp., illus.
Three-act spoken drama.

420 Ho Ling. The Doomed Battalion, trans. Li Pi-lien, People's Tribune, New Series 25, #3 and 4 (May 1939), 121-8.
One-act spoken drama.

421 Hsia Yen (Shen Tuan-hsien). The Test: A Play in Five Acts. Trans. Ying Yu. Peking: Foreign Languages Press, 1956. 107 pp., illus.
Five-act spoken drama. [Also in Chinese Literature, 4 (1955), 3-69.]

422 Hu Ko. Locust Tree Village. Peking: Foreign Languages Press, 1961. 126 pp., illus.
Five-act spoken drama.

423 ————. Steeled in Battles. Trans. Tang Sheng. Peking: Foreign Languages Press, 1955. 130 pp., illus.
Three-act spoken drama with an introduction by the playwright.

424 Jen Teh-yao. Magic Aster. Trans. William C. White. Peking: Foreign Languages Press, 1965. 115 pp., illus.
Three-act play for children. [Also in #349.]

425 Ku Tsong-nee, ed. and trans. Modern Chinese Plays. Shanghai: Commercial Press, 1941. 137 pp.
The Artist and The Drunkard by Hsiung Fu-hsi, One Evening in Soochow and A West Lake Tragedy by T'ien Han, The Oppressed by Ting Hsi-lin, and The Mutiny by Yu Shang-yuan.

426 Kuo Mo-jo. Chu Yuan. Trans. Yang Hsien-yi and Gladys Yang. Peking: Foreign Languages Press, 1953. 126 pp., illus.
Five-act spoken drama.

427 Lao Sheh. Dragon Beard Ditch. Trans. Lio Hung-ying. Peking: Foreign Languages Press, 1956. 97 pp., illus.
Famous three-act spoken drama written in 1950. With an essay by the playwright. [Also in #349.]

428 ————. The Rickshaw Boy. New York: 1954.
Five-act adaptation by Mei Ch'ien of the famous novel by Lao Sheh.

429 Li Huang, et al. War Drums on the Equator. Peking: Foreign Languages Press, 1966. 84 pp., illus.
Seven-scene spoken drama set in the Congo. [Also in Chinese Literature, 7 (1965), 3-72.]

430 Li Shih-hua. Struggle Against Counter-Struggle. Peking: Cultural Press, 1950. 74 pp.
One-act spoken drama.

431 Li Yu-chu Man-kuei. The Pretender: A Historical Play in Three Acts. Taipei: China Publishing Co., 1964.

432 "The Little Hero--A Play for Children," Pacific Affairs, 2, #4 (December 1938), 465-77.
One-act skit about relations between the army and peasants.

433 Lu Hsun. The Passer-by, in The Selected Works of Lu Hsun, Vol. 1. Peking: Foreign Languages Press, 1956, 332-38.
One-act allegorical drama by the major 20th-century essayist and cultural theoretician. [Also in #349.]

434 Saturday Afternoon at the Mill and Other One-Act Plays. Peking: Foreign Languages Press, 1957. 134 pp., illus.
Includes the title play by Tsui Teh-chih, The Day the New Director Came by Ho Chiu, Two Ways of Looking at It by Chao Yu-hsiang, and Home-Coming by Lu Yen-chou.

435 Shen Hsi-meng, Mo Yen, and Lu Hsing-chen. On Guard Beneath Neon Lights. Peking: Foreign Languages Press, 1966. 117 pp., illus.
Nine-scene spoken drama set in Shanghai.

436 Shu Ch'ing-ch'un and Chao Ch'ing-ko. Fruits in the Spring, trans. George Kao, China Monthly (New York), 17, #3 (1947), 37-53; #4 (1947), 38-48; #5 (1947), 38-50; #6 (1947), 38-48.

437 T'ien Han. Kuan Han-ch'ing. Peking: Foreign Languages Press, 1961. 148 pp., illus.
Twelve-scene spoken drama.

438 Ts'ao Yu. Bright Skies. Trans. Chang Pei-chi. Peking: Foreign Languages Press, 1960. 208 pp., illus.
Four-act spoken drama.

439 ————. Sunrise. Trans. A. C. Barnes. Peking: Foreign Languages Press, 1960. 208 pp., illus.
Four-act spoken drama. [Also trans. Ho Yung-chi as The Sunrise. Shanghai: Commercial Press, 1940.]

440 ————. Thunderstorm. Trans. Wang Tso-liang and A. C. Barnes. Peking: Foreign Languages Press, 1958. 183 pp., illus.; and 1964. 164 pp., illus.
Famous four-act spoken drama. [Also in Modern Literature from China, Walter J. and Ruth I. Meserve, eds. New York: New York University Press, 1974; also trans. Yao Hsin-nung as Thunder and Rain, T'ien Hsia Monthly, 3 (1936), 270-95, 363-411, 486-530; and 4 (1937), 61-95, 176-221.]

441 ————. The Wilderness, trans. Jane Lai, Renditions, 4 (Spring 1975), 102-15.
Act 2 of a three-act spoken drama.

442 Tsogtnarin. Golden Eagle. Peking: Foreign Languages Press, 1961. 100 pp., illus.
Four-act spoken drama about life in turn-of-the-century Mongolia, by a Mongolian playwright.

443 Tuan Cheng-pin and Tu Shih-tsun. Taming the Dragon and the Tiger. Trans. A. C. Barnes. Peking: Foreign Languages Press, 1961. 106 pp., illus.
Six-scene spoken drama.

444 Wang Chun-wen. "Weapons--A Play for the Masses," Pacific Affairs, 2, #4 (December 1938), 465-77.
One-act spoken drama about relations between the army and the peasants.

445 The Women's Representative: Three One-Act Plays. Peking: Foreign Languages Press, 1956. 124 pp., illus.
The title play by Sun Yu, Chao Hsiao-lan by Chin Chien, and Between Husband and Wife by the Peking People's Art Theater.

446 Wu Yu-hsiao. Young Folk in a Remote Region, trans. Chang Su Chinese Literature, 11 (1964), 3-79, illus.
Three-act spoken drama dealing with contemporary Uighur and Kazakh herdsmen.

447 Yao Chung-ming, Chen Po-erh, et al. Comrade, You've Taken the Wrong Path! Trans. A. M. Condron. Peking: Foreign Languages Press, 1962. 117 pp., illus.
Four-act spoken drama.

448 Yao Hsin-nung. The Malice of Empire. Trans. Jeremy Ingalls. Berkeley: University of California Press, 1970. 160 pp.
Four-act spoken historical drama, with a 23-page introduction to 20th-century theater and a biography of the playwright.

449 ————, author and trans. When the Girls Come Back, T'ien Hsia Monthly, 5, #2 (1938), 94-120.

450 Yen, Joseph Chen-ying, trans. "Two Modern Chinese Dramas Translated into English: A Stormy Night Visitor by Chang Yung-hsiang and As Eternal as Heaven and Earth by Wu Jo." Ph.D. diss., Brigham Young, 1973. 252 pp.

See also #s 176, 190, 349 for complete translations; #s 249, 345, 346 for synopses.

AUDIO-VISUAL MATERIALS

Records

451 Beating of the Dragon Robe. Folkways, FW 8883.

452 Chinese Opera/Songs and Music. Folkways, FW 8880.

453 Opéra chinois. Angel, 3529/L.

454 Peking Opera: Official Ensemble of the Chinese People's Republic from the Peking Opera. Capitol Records (Seraphim).
Recorded at the Paris International Festival of Dramatic Art, 1955.

455 Red Detachment of Women. China Record Company, DM 6165-7. [See #473.]
Excerpts from the modern revolutionary ballet and Peking opera. 3 LP records.

456 The Red Lantern. China Record Company, DM 6168-71. [See #473.]
The modern revolutionary Peking opera as performed by the Number One Company of the China Peking Opera Theatre. 4 LP records.

457 The Ruse of the Empty City: A Peking Opera Recorded in China. Folkways, FW 8882.
Includes a printed English translation of the libretto.

458 Shachiapang. China Record Company, DM 6161-4. [See #473.]
As performed by the Number One Peking Opera Troupe of Peking. 4 LP records.

459 Song of the Dragon River. [See #473.]
Available are a four-record collection of the complete modern revolutionary Peking opera and a two-record collection of excerpts.

460 Taking the Bandits' Stronghold. China Record Company. [See #473.]
As performed by the Taking the Bandits' Stronghold Theatrical Troupe of the Shanghai Peking Opera Theatre. 3 LP records.

461 The White-Haired Girl. China Record Company. [See #473.]

Films and Videotapes

462 Aspects of Peking Opera. IASTA, 310 W. 56th Street, New York. 16 mm. film, sound, color, 15 min.
Demonstration of Peking-opera acting techniques and dances by the actress, Hu Hung-yen.

463 The Beautiful Bait. Chinese Information Service, 100 W. 32nd St., New York. 1963. 16 mm. film, sound, color, 20 min.
Condensed version of the traditional Peking opera Tiao Ch'an, as performed by Foo Hsing Opera School students.

464 Black Dragon Residence. Asian Theatre Films Lending Library, University of Kansas. 1972. 16 mm. film, sound, color, 150 min.
University of Hawaii students performing a Peking-opera comedy of manners in English.

465 Chinese Shadow Play. Distributed by Contemporary Films, New York, and by Pictura Films Distribution Corp., 43 W. 16th Street, New York, New York. 1971. 16 mm. film, sound, color, 10 min.
A shortened shadow-puppet performance of The White Snake with backstage introduction to puppets, manipulators, and musical instruments.

466 Chinese Shadow Plays. Bureau of Mass Communication, New York State Education Department, Albany, New York. Videotape, 3/4" cassette or 2" reel, B & W, 30 min.
Chang Teh-chang, a fifth-generation Chinese shadow-puppet master, makes and paints a puppet and performs a scene from The Monkey. Made during U.S. tour.

467 The Heritage of Chinese Opera. Republic of China Information Service, New York, New York. 16 mm. film, 28 min.
Illustrates Chinese opera conventions and shows aspects of the training of actors.

468 Martial Arts of Peking Opera. IASTA, 310 W. 56th St., New York, New York. 16 mm. film, sound, B & W, 12 min.
Sequences of acrobatic movement and sword play are demonstrated, and their dramatic import is explained.

469 A Night at the Peking Opera. Film Images/Radim Films, 17 W. 60th St., New York, New York. 1959. 16 mm. film, sound, color, 20 min.
Scenes from five well-known traditional Peking operas. Excellent.

470 The Red Detachment of Women. US-China People's Friendship Association, 2 E. Broadway, New York, New York. 1970. 16 mm. film, sound, color, 2 hrs.
A model revolutionary modern ballet.

REFERENCE WORKS

471 Bailey, Roger B. Guide to Chinese Poetry and Drama. Boston: G. K. Hall, 1973. 100 pp.
The introduction to the drama section provides a useful historical skeleton. The 22 books on Chinese drama listed, mainly play texts, have quite lengthy and detailed annotations.

472 Catalogue of Chinese Literature in English. Peking: Guozi Shudian, 1963. 108 pp.
A major source for identifying and purchasing records and translations of plays, articles, and books from the People's Republic. Updates are available from Guozi Shudian, P.O. Box 399, Peking, China.

473 China Books and Periodicals. West Coast Center, 2929 24th St., San Francisco, California. East Coast Center, 95 5th Avenue, New York, New York. Midwest Center, 900 W. Armitage Avenue, Chicago, Illinois.
A useful source of plays, books, and articles in translation, and the major U.S. source of records from the People's Republic.

474 Gibbs, Donald A., and Li Yun-chen, with the assistance of C. C. Rand. A Bibliography of Studies and Translations of Modern Chinese Literature, 1918-1942. Cambridge, Mass.: Harvard University Press, 1975. 239 pp.
Useful for the study of modern spoken drama. Includes sections on the works of and works about major playwrights.

475 Posner, Arlene, and Arne J. de Keijzer. China--A Resource and Curriculum Guide. Chicago: University of Chicago Press, 1972. 277 pp.
Especially useful for its audio-visual section (76-144), which includes several films of theatrical performances, and many sources to consult for locating records of performances.

476 Schyns, Joseph, et al. *1500 Modern Chinese Novels and Plays.* 1948; rpt. New York: Paragon Book Reprint Corporation, 1965. 484 pp.

Includes biographies of playwrights and a long introduction to the literary societies of the first half of the 20th century and their author-members. Especially useful for paragraph-long synopses of more than 200 spoken dramas and several Yuan and Southern dramas not available in translation.

477 Yuan Tung-li. *China in Western Literature: A Continuation of Cordier's Bibliotheca Sinica.* New Haven: Far Eastern Publications, Yale University, 1958. 802 pp.

Most useful for English-language studies of Chinese theater done in the first half of this century.

See also #s 62, 72.

INDIA

India, essentially a continent encompassing fifteen interrelated language and cultural areas, has produced a theater of immense scope, variety, and chronological range. One of the world's oldest theater arts was the Sanskrit drama (natya), which thrived during the thousand-year period 200 B.C. to A.D. 800. Following its decline, each region nourished its own traditional forms of vernacular theater: sung plays in the north, such as jatra, bhavai, and tamasha, and dance-dramas in the south, including kudiyattam, kathakali, krishnattam, kuchipudi, yakshagana, and bhagavata mela. Closely related are the classical dance forms bharata natyam, kathak, orissi, and manipur. Other major traditional theater forms are chhau masked dance-theater, religious pageant-plays (ram lila and ras lila), and shadow and marionette theaters. From the time Britain ruled India as a colony, spoken drama in English, and especially Shakespeare, came to exert a strong influence on the development of an urban Indian drama. Today drama written and performed in many vernacular languages flourishes in Calcutta, Bombay, and New Delhi.

English-language materials on Indian theater are abundant. Those on Sanskrit drama and theory, and on the many regional theater forms, are particularly numerous. India's very ancient tradition of theater scholarship (the Natyasastra, or the Art of Theater, was compiled 2000 years ago), several centuries of Western interest in Indian drama and its elaborate system of performance, and the widespread use of English in scholarly writing explain this happy fact. The materials listed here, then, are only a small portion of what exists. Books and journals published in India may not be available in all libraries, but libraries affiliated with the PL 480 Indian publications acquisitions program should have large holdings on Indian theater.

Four English-language theater journals are published: Sangeet Natak and Natya (New Delhi), and National Centre for the Performing Arts: Quarterly Journal (Bombay) emphasize traditional theater, while Enact (New Delhi) covers modern drama and includes a modern play translation in each issue. Scholarly articles on theater appear in Sanskrita Ranga Annual (Madras), Journal of the Maharaja Sayajirao University of Baroda (Baroda), Oriental Institute Journal of Oriental Research (Madras), Journal of the Bombay Branch of the Royal Asiatic Society, and the art journal Marg (Bombay). Reviews and commentary appear in The Times of India Annual and Illustrated Weekly of India.

Historical and cultural background: A. L. Basham, The Wonder That Was India; Sources of Indian Tradition, ed. William Theodore de Bary; The Ramayana (trans. William Buck, University of California Press); and The Mahabharata (trans. C. V. Narashimhan, Columbia University Press, or William Buck, University of California Press).

HISTORY, THEORY, PRACTICE

General

* 478 Benegal, Som. *A Panorama of Theatre in India*. Bombay: Indian Council for Cultural Relations, 1968. 132 pp., illus.
A readable but brief survey of traditional and modern theater.

479 Bhavnani, Emakshi. *The Dance in India: The Origin and History, Foundations, The Art and Science of the Dance in India--Classical, Folk and Tribal*. Bombay: Taraporevala, 1965. 261 pp., illus.
Illustrated profusely, a detailed, standard work.

480 Bowers, Faubion. *The Dance of India*. 1953; rpt. New York: AMS Press, 1967. 175 pp.
Good introduction. Written in lively style.

481 Chaitanya, Krishna. *A History of Malayalam Literature*. New Delhi: Orient Longman, 1971.
Contains useful chapters on the evolution of the dance-drama and modern drama.

482 Chaudhury, Pravas Jivan. "What Happens in the Theatre?" *Journal of Aesthetics and Art Criticism*, 24 (Fall 1965), 187-90.
Attempts to frame the aesthetic experience in Western terms to illustrate the Indian viewpoint--part of an entire issue devoted to Indian aesthetics. All the articles are by Chaudhury, assembled in his memory.

483 *Classical and Folk Dances of India*. Bombay: Marg Publications, 1963. illus.
An outstanding set of articles taken from *Marg*. Innumerable superb photos of dance and dance-drama, in color and B & W. A clear and detailed exposition of Indian dance.

484 Da Cunha, Gerson. "Theatre in India," in *International Theatre Annual*, #3. New York: Doubleday, 1958, 128-39.
Useful description of theater activities during that year.

* 485 Gargi, Balwant. *Theatre in India*. New York: Theatre Arts Books, 1962. 245 pp.
A general introduction to Sanskrit drama, classical dance, regional dance-drama, and modern theater. The most accessible introduction to Indian theatre.

486 George, K. M. _A Survey of Malayalam Literature_. London: Asia Publishing House, 1968.
Contains extremely interesting chapters on _kathakali_ plays and modern drama.

* 487 Gupta, Chandra Bhan. _The Indian Theatre: Its Origin and Development up to the Present Day_. Banaras: Motilal Banarasidass, 1954. 216 pp.
A general study.

488 _Indian Literature_ (New Delhi), 1, #2 (April-September 1958), 75-144.
A special drama issue including articles on Tagore, aesthetics in Sanskrit drama, and modern drama in 13 states.

489 _Journal of South Asian Literature_, 10, #2-4 (Winter, Spring, Summer 1975), special triple issue, "Theatre in India," ed. Farley Richmond.
Contains articles on shadow theater, _ras lila_, Kalidasa, _jatra_, _kathakali_, _yakshagana_, _krishnattam_, and modern theater, and translations of two folk plays (a _jatra_ and a _kathakali_ play).

490 Mansinha, Mayadhara. _Kalidasa and Shakespeare_. Delhi: Motilal Banarasidass, 1969. 156 pp.
A historical and comparative study.

491 _Natya_ (New Delhi), 7, #4 (December 1963), special issue, "Dance, Drama and Ballet." 104 pp.
17 brief articles range over the entire spectrum of dance--Western and local, folk and classical--in India.

492 Ram Gopal and Serozh Dadachanji. _Indian Dancing_. London: Phoenix House, 1951. 119 pp., illus.
Account of the history and major forms of Indian dance, including the language of gesture and the present state of the art, by a famous dancer.

* 493 Rangacharya, Adya. _The Indian Theatre_. New Delhi: National Book Trust, 1971. 163 pp., illus.
Well-written, well-organized survey of all periods to the present.

494 Richmond, Farley. "The Political Role of Theatre in India," _Educational Theatre Journal_, 25, #3 (October 1973), 318-34.
Political and governmental influences today.

495 _Sangeet Natak_, 21 (July-September 1971), special issue, "Round-table on the Contemporary Relevance of Traditional Theatre."
Articles devoted to the crucial issue of whether traditional theater has relevance to modern India, by major artists and scholars.

496 Sivaramamurti, C. Nataraja in Art, Thought and Literature. New Delhi: National Museum, 1974. 417 pp., illus.
Study of iconography and cultural significance of dance in the literature and art of India, with some material on Southeast Asian countries as well.

497 Varadpande, M. L. "Theatrical Arts in Jataka Tales," Sangeet Natak (October-December 1975), 29-34.
Presents evidence of theater from texts from before 600 B.C.

498 Vatsyayan, Kapila. Classical Indian Dance in Literature and the Arts. New Delhi: Sangeet Natak Akademi, 1968. 431 pp., illus.
A marvelously rich analysis of how dance functioned in Sanskrit drama and of its depiction in sculpture. By a major scholar.

499 Whithey, J. A. "Research in Asian Theatre: An Indian Model," Educational Theatre Journal, 23, #2 (May 1971), 127-34.
Suggests how research in Asian theater can enrich Western theater, using India as a case in point.

500 World Theatre, 5, #2 (Spring 1956), illus.
Almost entire issue devoted to Indian drama, traditional and modern.

501 Yajnik, Ramanlal Kanaiyalal. The Indian Theatre: Its Origins and Its Later Developments under European Influence with Special Reference to Western India. London: Allen and Unwin, 1933, 1934. 284 pp.
Focuses on Shakespeare's impact on modern Indian drama.

See also #s 23, 28, 29, 32, 49.

Sanskrit Drama

502 Ayyar, A. S. Panchapakesa. Bhasa. Madras: V. Ramaswamy Sastgulu, 1957. 584 pp.
A good basic book on the playwright, each of his plays, and their relationship to Indian society.

503 Bakshi, Sri Ram V. "Kalidasa: A New Interpretation." Ph.D. diss., Kansas, 1970.

* 504 Baumer, Rachael, and James R. Brandon, ed. Sanskrit Drama in Performance. Honolulu: University Press of Hawaii, 1980. illus.
Thirteen articles by artists and scholars discussing all aspects of performance in ancient times and methods of adapting these practices to contemporary productions. Includes new acting translation of The Vision of Vasavadatta.

* 505 Bharata-Muni. The Natyasastra: A Treatise on Ancient Indian Dramaturgy and Histrionics. Trans. Manomohan Ghosh. Calcutta: Granthalaya, 1967 (vol. 1) and Asiatic Society, 1961 (vol. 2), 587 and 238 pp.
The "bible" of Sanskrit dramaturgy and the most comprehensive treatise on theater ever written. Its myriad of details is difficult to assimilate, but every serious student of Sanskrit drama should investigate the typologies in its 36 chapters. Good introduction by the translator.

506 Bhat, G. K. "Natya and Nrtya: An Aspect of Dramatic Representation," Asiatic Society of Bombay Journal, 39-40 (1964-65), 143-55.
Concludes that ancient Sanskrit performances were based on dance.

507 ————. Preface to Mrcchakatika (The Little Clay Cart). Ahmedabad: New Order Book Co., 1953. 254 pp.
Critical study of this drama; discusses sources, history, plot construction, characterization, and aesthetics of the play.

508 ————. Tragedy and Sanskrit Drama. Bombay: Popular Prakashan, 1974. 166 pp.
Lucidly written, careful application of the concept of tragedy to major Indian dramas. Also includes translation of Bhasa's Urbhanga and Karnabhara.

509 ————. The Vidusaka. Ahmedabad: New Order Book Co., 1959. 308 pp.
Important study of the clown figure in Sanskrit drama.

510 Bhatt, S. C. Drama in Ancient India. New Delhi: Amrit Book Co., 1961. 100 pp.
Designed as a simple introduction, the book deals with the origin, development, theory, and practice of Sanskrit drama.

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585 Devi, Ragini. "Kuchipudi Dance-Drama," Natya, 7, #4 (December 1963), 37-41, 98.
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593 Iyer, E. Krishna. "Bhagavata Mela--Dance Drama of Bharata Natya," Sangeet Natak, 13 (July-September 1969), 46-56.
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Regional Dance Drama, 19, #2 (March 1966), 48 pp. Includes bhagavata mela, yakshagana, kuchipudi, krishnattam, and therukoothu.
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642 Srirama Sastry, P. *Surabhi Theatres*. Hyderabad: Andhra Pradesh Sangeeta Nataka Akademi, 1975. 47 pp.
Travelling commercial troupes of Andhra Pradesh state in the "popular" tradition.

643 Swann, Darius L. "Three Forms of Traditional Theatre of Uttar Pradesh, North India." Ph.D. diss., Hawaii, 1974. 483 pp.
Detailed descriptive study of *ras lila*, *ram lila*, and *svang*, including translations of a *ras lila* and a *svang* script.

644 Tarlekar, G. H. "Vidusaka in the Kutiyattam," *Indian Antiquary*, 2, #4 (October 1967), 21-28.
Description of the clown character in this regional dance-drama and as described in the *Natyasastra*.

645 Upadhyaya, K. S. "Yakshagana Bayalata," *Sangeet Natak*, 11 (January-March 1969), 37-51, illus.
History and characteristics of the chief dance-drama form in Mysore state.

646 atsyayan, Kapila. *Indian Classical Dance*. New Delhi: Publications Division, Ministry of Information and Broadcasting, 1974. 127 pp., illus.
Good general description of the four schools of "classical" dance practiced today.

647 Venkataramier, Mudikondan. "Puppet Dance Drama: An Ancient Art of India," Bulletin of the Institute of Traditional Cultures (Madras), 1 (1960), 56-60.
Brief history and description of performance in south India.

See also #s 3, 32.

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648 Barua, Birinchi Kumar. History of Assamese Literature. Honolulu: East-West Center Press, 1965. 203 pp.
Drama in the contemporary period, with brief reference to historical origin, in Chapter 8 (147-66).

649 Biswas, A. R. "Shakespeare and the Indian Theatre and Drama," Calcutta Review, 175, #3 (June 1965), 195-239.
Focus is on Bengal.

650 Byrski, M. Christopher. "Grotowski and the Indian Tradition," Sangeet Natak, 23 (January-March 1972), 16-25.
Contrasts Grotowski's aims with those of the Indian theater forms from which he borrowed.

651 Coachbilder, Deenaz P. "An analysis of the Structure and Social Relevance of Selected Plays Written in English in India, after 1946." Ph.D. diss., Brigham Young, 1970.

652 Dasgupta, Pranabendu. "The 'Subjective' Tradition: A Comparative Analysis of the Dramatic Motives in the Plays of W. B. Yeats and Rabindranath Tagore." Ph.D. diss., Minnesota, 1963.

653 Gandhi, Shanta. "Experiments in Folk Drama for Contemporary Theatre," Sangeet Natak, 11 (January-March 1969), 52-68, illus.
Project at the National School of Drama, New Delhi, to adapt folk drama into modern Hindi performance is described by its director.

654 Gilbert, Eddie Reid. "The National School of Drama Contributes signigicantly to Theater Training in India." Ph.D. diss., Wisconsin, 1971.
About India's major training institution for modern drama, located in New Delhi.

655 Guha-Thakurta, Prabhucharan. The Bengali Drama: Its Origin and Development. 1930; rpt. Westport, Conn.: Greenwood Press, 1974. 244 pp.
Thoroughly covers jatra and spoken drama through the 1920s.

656 Gunawardana, A. J. "Theatre as a Weapon: An Interview with Utpal Dutt," The Drama Review, 15, #3 (1971), 225-37.
A Maoist playwright discusses his work.

657 Indian Literature, 7, #1 (1964), special issue, "Shakespeare," 139 pp.
Numerous articles on Shakespeare and the production of his plays in English and Indian languages. Almost every article contains a bibliography of his plays in various regional-language translations.

658 Iyengar, K. R. Srinkvasa, ed. Drama in Modern India and the Writer's Responsibility in a Rapidly Changing World. Bombay: PEN All-India Center, 1961. 201 pp.
Commentary on plays written in the 16 major languages.

659 Kale, K. Narayan. Theatre in Maharashtra. New Delhi: Maharashtra Information Centre, 1967. 23 pp.
Brief history, 1800s-1940, for the region which includes Bombay.

660 ————. "Epic to Polemic--Social Change in Marathi Drama, 1843-79," Sangeet Natak, 23 (January-March 1972), 31-43.
Scholarly analysis and appraisal of theater centered in Bombay.

661 The Marathi Theatre: 1843-1960. Bombay: Popular Prakashan, 1961.

662 Mathur, J. C. "Theatre and Theatre Architecture in India Today," Natya, 4, #1 (1960), 7-11.
Discusses problems faced by rural, amateur, and professional theater in terms of architecture.

663 Nadkarni, Dyaneshwar. New Directions in the Marathi Theatre. New Delhi: Maharashtra Information Centre, 1967. 53 pp.
Excellent on contemporary playwrights in the Bombay area.

664 Natya, 1961, special issue, "Tagore Centenary," 93 pp.
15 articles, most quite brief, touch on all aspects of Tagore as a playwright as well as on his plays, English translations of which are listed.

665 Rabindranath Tagore: 1861-1961. New Delhi: Sangeet Natak Akademi, 1961. Illus.
Dedicated to Tagore, articles on theater and bibliography of his plays in English make up this centenary volume.

666 Raha, Kironmoy. "The Bengali Theatre," Natya, 9, #4 (1966-67), 65-67.
A brief history, discussion of present-day successes, and a forecast.

667 Rangacharya, Adya. "Forum: Towards a Professional Theatre," Sangeet Natak, 10 (October-December 1969), 48-53.
Discussion of the problems involved in professionalizing India's present amateur theaters. By a major playwright.

668 Richmond, Farley. "Contemporary English-Language Theatre in India." Ph.D. diss., Michigan State, 1966.
A historical survey, from the 18th century to the present.

669 ________. "The Political Role of Theatre in India," Educational Theatre Journal, 25, #3 (October 1973), 318-324.
Reports on the Indian government's use of theater to promote social change.

670 Samar, Devi Lal. "Folk Drama for the Contemporary Stage," Sangeet Natak, 26 (October-December 1972), 5-14.
Argues against the use of folk drama in the modern Indian theater.

671 Sangeet Natak, 22 (October-December 1971), special issue, 76 pp.
Devoted to contemporary theater. Interviews with and articles by major playwrights (Dubey, Sircar, Rakesh, Tendulkar, Rangacharya, Gargi) and summaries of theater work in New Delhi, Calcutta, Bombay, and Madras. Very useful, though brief.

* 672 Sarkar, Sunil Chandra, ed. Rabindranath Tagore Birth Centenary Volume: 1861-1961. New Delhi: Sahitya Akademi, 1961. 532 pp. illus.
Perhaps the most useful of the several centenary collections. Contains essays on Tagore as a playwright, and an English play bibliography.

673 Sivathamby, Karthigesu. "Politicians as Players," The Drama Review, 15, #3 (Spring 1971), 212-20.
Unusual description of how Dravidian resentment against Brahmanism is the theme of plays and films in Madras.

674 Thompson, Edward John. Rabindranath Tagore: Poet and Dramatist. London: Oxford University Press, 1948. 323 pp., illus.
A standard interpretation.

675 Warekar, M. "Development of Marathi Theatre," Orient Review and Literary Digest (Calcutta), (September 1957), 267-74.
Important interpretation of drama's relation to society since 1843.

676 Zbavitel, Dusan. "The Beginnings of the Modern Bengali Drama," Archiv Orientalni, 36, #1 (1968), 29-66.
691 plays (1852-80) are analyzed for basic subject matter, mythological and contemporary being the most significant types.

PLAYS

Each of the dozen important Sanskrit dramas exists in many translations. The best-known and most accessible are listed here, but other translations will be found in almost any library. There are, on the other hand, almost no translations of plays from regional and folk forms, such as *kathakali*. Some of the plays by leading contemporary playwrights are listed here; beyond this, the reader can find another forty contemporary plays in issues of *Enact* and in single, slim volumes, now totalling thirty, in the Writer's Workshop "Bluebird Series" (Calcutta).

Sanskrit Drama

677 Bhasa. *Vasavadatta*. Trans. V. S. Sukthankar. Bombay: Oxford University Press, 1923. 93 pp.
Flowery translation.

678 ————. *The Madhyama Vyayoga*. Trans. Ernest Paxton Janvier. Mysore: Wesleyan Mission Press, 1921. 44 pp.
One-act drama. [Also at Poona: Oriental Book Angency, 1957.]

679 ————. *Thirteen Trivandrum Plays Attributed to Bhasa*. Trans. A. C. Woolner and Lakshman Sarup. London: Oxford University Press, 1930-31. 2 vols.
Includes two plays based on the Rama epic (*The Statue Hall* and *Consecration of Rama*), one Krishna play (*Story of Krishna*), six plays based on the Mahabharata epic (*Krishna the Emissary*,) *Ghatotkacha the Emissary*, *Karna's Armor*, *Death of Duryodhana*, *Madhyama and Bhima*, and *Pandawas in Disguise*), two plays about King Udayana (*The Minister's Strategem* and the very famous *Vision of Vasavadatta*), a play very similar to *The Little Clay Cart* (*Charudatta*), and a north Indian story (*Avi Maraka*),

680 ————. *Three Plays of Bhasa*. Trans. Amiyo Rao and B. C. Rao. New Delhi: Orient Longman, 1971. 163 pp.
Contains the plays *Karna*, *The Five Nights*, and *The Image*, a glossary, and notes on Bhasa and the translations.

681 Bhavabhuti. *Mahavira-Caritum*. Ed. Todar Mull, revised A. A. Macdonell. London: Oxford University Press, 1928. 351 pp.

682 Bhavabhuti. Rama's Later History, or Uttara Ramacharita. Trans. Shripad Krishna Belvalkar. Cambridge, Mass.: Harvard University Press, 1915.
Unusually detailed 88-page introduction. [Also as Uttaramacarita of Bhavabhuti, trans. C. N. Joshi. Delhi: Motilal Banarasidass, 1962. 473 pp.]

683 Harsha. The Dramas of Shri Harsha. Trans. Bela Bose. Allahabad: Ketabistan, 1948.
Contains Ratnavali (A Necklace of Pearls), Priyadarshika (The Good-Looking) and Nagananda (The Delight of Serpents), preceded by a short introduction. [Also, Sri Harsha's Plays, trans. B. K. Bae. New Delhi: Indian Council for Cultural Relations, 1964.]

684 ————. Priyadarsika. Trans. G. K. Nariman, et al. 1923; rpt. New York: AMS Press, 1965. 131 pp. [Also trans. N. G. Suru. Poona: N. G. Suru, 1928, with a useful 39-page introduction.]

685 ————. The Ratnavali of Sri Harsha-Deva. Trans. M. R. Kale. Bombay: Booksellers Publishing Co., 1964. 84 pp.
English on one page, Sanskrit on the other.

686 Kalidasa. Malavikagnimitram. Ed. and trans. P. S. Sane, G. H. Godbold, and H. S. Ursekar. Bombay: Booksellers Pub. Co., 1950.
[Also ed. Rewa Prasad Dwivedi, trans. C. H. Tawrey, as Malavikagnimitra: a Sankrit play by Kalidasa. Varanasi: Indological Book House, 1964. 160 pp.]

687 ————. Shakuntala and Other Writings. Trans. Arthur W. Ryder. New York: E. P. Dutton, 1959. 216 pp.
This remains the standard translation (written 1912) of the most famous of Sanskrit dramas. Includes two minor dramas as well: Malavika and Agnimitra, and Urvashi. [Also trans. Monier Williams as Sakoontala; or, the Lost Ring. London: George Routledge, 1895. 227 pp. Also by Williams as Sakuntala: a Sanskrit Drama in 7 Acts. Oxford: Clarendon Press, 1876. Also trans. Sir William Jones as Sacontala; or, the Fatal Ring. Edinburgh: J. Mundell, 1796. 143 pp. Also trans. Laurence Binyon, Kedar Nath Das Gupta, Sakuntala by Kalidasa. London: Macmillan, 1920.]

688 ————. Vikramorvasi; or, The Hero and the Nymph. Trans. Sri Aurobindo. Pondichery: Sri Aurobindo Ashram, 1952. 133 pp.
[Also trans. M. R. Kale, as The Vikrandrvasiyam of Kalidasa. Bombay: A. R. Sheth, 1966. 380 pp. Also trans. Ananda Acharya as Vikramorvasi. London: Francis Griffiths, 1914.]

* 689 Lal, P., trans. and ed. Great Sanskrit Plays in Modern Translation. New York: New Directions Books, 1964. 396 pp.
Vital, colloquial "transcreations" of Shakuntala, The Toy Cart, The Dream of Vasavadatta, The Latter Story of Rama, and Ratnavali, in which all verses have been turned into prose.

690 Mahendra-varman. The Farce of the Drunk Monk: A One-Act Sanskrit Play of the 7th Century. Trans. P. Lal. Calcutta: Writers Workshop, 1968. 30 pp.
[Also trans. L. D. Barnett as Matta-Vilasa, a Farce, in the Bulletin of the School of Oriental Studies, 5 (1930), 697-718.]

691 Mahfil (Journal of South Asian Literature), 7, #3-4 (Fall-Winter 1971), 67-120, 149-66.
Contains Malavika and Agnimitra and The Hermit and the Harlot, trans. J. A. B. van Buitenen.

692 Mehta, C. C., ed. and trans. Three Sanskrit Lighter Delights. Baroda: Maharaja Sayajirao University of Baroda Press, 1969. 61 pp.
Contains one-act plays: The Priest and the Prostitute, The Sport of the Intoxicated, and Two Lovers in Search of Each Other.

693 Sudraka. The Little Clay Cart (Mrcchakatika): A Hindu Drama Attributed to King Shudraka. Trans. and ed. Arthur W. Ryder. New York: Paragon Books, 1937. 176 pp.
Fine literary translation. [Also as abbreviated production book, same ed. New York: Theatre Arts, 1934. Also trans. Revilo P. Oliver as Mrcchakatika, The Little Clay Cart: A Drama in Ten Acts Attributed to King Sudraka. Urbana: University of Illinois Press, 1938. Oliver's text includes copious notes and appendices that widen the reader's perspective. Also trans. Satyendra Kumar Basu. Calcutta: Calcutta University Press, 1939.]

* 694 van Buitenen, Johannes A. B., trans. Two Plays of Ancient India: The Little Clay Cart and The Minister's Seal. New York: Columbia University Press, 1968. 278 pp.
Excellent new translations. Social and religious basis for characters' behavior is penetratingly examined in a 45-page introduction.

695 Visakhadatta. The Mudrarakshasa of Visakhadatta; with the Commentary of Dhundiraja, trans. and ed. M. R. Kale. Delhi: Motilal Banarasidass, 1965. 120 pp.
English and Sanskrit on same page. Hard to read.

* 696 Wells, H. W., ed. *Sanskrit Plays from Epic Sources*. Baroda: University of Baroda Press, 1968. 258 pp.
Unusual for the five short Bhasa plays based on the Mahabharata epic (*The Five Nights*, *Potsherd as Envoy*, *The Embassy*, *Karna's Task*, and *The Broken Thighs*). Also includes *Vikramorvasiyam* and *Rama's Latter History*.

697 ————, ed. *Six Sanskrit Plays in English Translation*. New York: Asia Publishing House, 1964. 487 pp., illus.
Contains *The Vision of Vasavadatta*, *Shakuntala*, *The Hero and the Nymph*, *Rama's Latter History*, *The Little Clay Cart*, and *Nagananda*, mostly in older translations.

698 Wilson, Horace Hayman. *Select Specimens of the Theatre of the Hindus*. London: Parbury, Allen & Co., 1835. 2 vols.
Vol. 1 contains translations of *The Toy Cart*, *The Hero and the Nymph*, and *Continuation of the History of Rama*; Volume 2: *The Stolen Marriage*, *The Signet of the Minister*, and *The Necklace*. The lengthy introduction is very useful and is reprinted in 574.

See also #s 53, 54, 56, 58, 509.

Regional and Folk Theater

699 Gargi, Balwant. *Mirza Sahiban (A Folk Drama)*. Chandigarh: Punjab University Press, 1976. 36 pp., illus.
A production book, including explanation and photos.

700 Thakar, Asaita. *Vanio and Zanda Zulan: Two Gujarati Folk Plays*. Trans. Harish Trivedi, adapted Tevia Abrams and Farley Richmond. Calcutta: Writers Workshop, 1971. 45 pp.
Two *bhavai* plays in modern translation.

See also # 489 for *jatra* and *kathakali* play translations; and #s 576, 591, 592, 643.

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701 Chattopadhyaya, Harindranath. *Five Plays*. Madras: Shakti Karyalayam, 1937.
Contains *The Window*, *The Parrot*, *The Sentry's Lantern*, *The Coffin* and *The Evening Lamp*.

702 Currimbhoy, Asif. *The Doldrummers, The Dumb Dancer, and "OM"*. Bombay: Soraya Publishers, 1963. 222 pp.
An eternal-triangle story, a play within a play using *kathakali*, and an abstract play on modern and Vedic times.

703 ————. *An Experiment with Truth (A Play in Three Acts on Mahatma Gandhi)*. Calcutta: Writers Workshop, 1972. 62 pp.

704 ————. *Goa and The Hungry Ones*. Bombay: Soraya Publishers, 1966. 171 pp.

705 ————. *Plays*. New Delhi: Oxford and IBH Publishing Company, 1972. 376 pp.
Includes *Goa*, *Inquilab*, *The Doldrummers*, *The Refugee*, "*Darjeeling Tea?*", and *Sonar Bangla*.

706 ————. *The Tourist Mecca and The Clock: Two Plays*. Bombay: Asia Publishing House, 1961.
Satire on tourists and a play for one actor and offstage voices.

707 Datta, Jyotirmoy. "The Dramatist Digested: A Prologue," trans. the author, *The Drama Review*, 15, #3 (Spring 1971), 246-52.
A modern Bengali play in translation.

708 Devi, Shree. *The Purple-Braided People: A Poem-Play*. Calcutta: Writers Workshop, 1970.

709 Dutt, Utpal. *Hunting the Sun*, trans. the author from Bengali, *Enact*, #68-69 (August-September 1972), n.p.
Revisionist view of historical events, written for modern *jatra*.

710 Ezekiel, Nissim. *Three Plays*. Calcutta: P. Lal, 1969.
Nalini, *Marriage Poem*, *The Sleepwalkers*.

711 Gargi, Balwant. *The Broken Twig and Other Plays*. English version by Tana Sayers and Helene Feer. New Delhi: New India Press, n.d. 106 pp.
The Broken Twig, *A Bit of Fluff*, *The Boat Woman*, *Two Angles*, *The Dentist*.

712 Ghosh, Giris Chandra. *Bilwamongal Thakur*, trans. Charu Chandra Palit. Calcutta: R. P. Mitra & Son, n.d.
Bengali play of the 19th century in actable translation.

713 Javeri, Shanti. *Deluge: A Drama in Five Acts*. Bombay: Padma Pub., 1944.

714 Karnad, Girish. *Hayavadana*, trans. the author from Kannada *Enact*, #54 (June 1971), n.p.
Theatricalized vision of spirit and flesh separated.

715 Mehta, Dina. "*The Myth Makers*--A Play," *Enact* #35 (November 1969), n.p.
The seamy side of politics seen by an aging prostitute.

716 Melwani, Murli Das. *Deep Roots: A Play in Three Acts*. Calcutta: Writers Workshop, 1970.
Modern psychological drama.

717 Mitra, Dinabandhu. *Nil Durpan or the Indigo Planting Mirror*, trans. by a native from the Bengali, ed. Sankar Sen Gupta. Calcutta: Indian Publications, 1972.
Important, early protest play (1872). With historical and textual appendices.

718 Mukherjii, Sarat Kumar. *Trishanku, Tiger and Others*, trans. the author from Bengali. *Enact*, 55 (July 1971), n.p.

719 Nagarwalla, Arati. *The Bait: A Play in Three Acts*. Calcutta: Writers Workshop, 1969.

720 Narain, Lata. *Shivaji: A Play in Three Acts*. Bangalore: Murthy, 1974.

721 Nandy, Pritish. *Rites for a Plebeian Statue: An Experiment in Verse Drama*. Calcutta: Writers Workshop, 1969.
Metaphysical drama in mixed verse forms.

722 Panchapakesa Aiyer, A. S. *Slave of Ideas and Other Plays*. Madras: C. Coomaraswamy Naidu & Sons, 1941.

723 Rakesh, Mohan. *Halfway House* (*Aadhe-Adhure*), trans. Bindu Batra from Hindi, *Enact*, #53 (May 1971), n.p.
[Also trans. Steven M. Poulos and Rama Nath Sharma, *Journal of South Asian Literature*, 9, #2-3, 203-67.]

724 ————. "One Day in Ashadha--A Play," trans. Sarah K. Ensley, *Enact*, #32-33 (August-September 1969), n.p.
Poetic play about the girl Kalidasa left behind.

725 Roy, Dwijendralal. *Mevar Patan* (*Fall of Mevar*). Trans. Harindranath Chattopadhyaya and Dilip Kumar Roy. Bombay: Nalanda Pub., 1946.
About British suppresion of Indian nationalists.

726 Rye, Madhu. *Saral and Shampa*, *Enact*, #71 (November 1972), n.p.
One-act play first performed at University of Hawaii.

727 Sarabhai, Bharata Devi. *Two Women: A Play in Three Acts*. Bombay: Hind Kitabs, 1952.

728 Sehgal, Lalit. *The Verdict*. Trans. Suresh Kohli. Calcutta: Writers Workshop, 1970.
Hindi play in translation about a conspiracy to kill Gandhi.

729 Sircar, Badal. *There's No End*, trans. K. Raha from Bengali, *Enact*, #59 (November 1971), n.p.
The anguish of middle-class existence.

730 Tagore, Rabindranath. *Boundless Sky*. Calcutta: Visva-Bharati, 1964, 470 pp.
Includes a good translation of *The Dancing Girl's Worship* (351-96).

731 ————. *Chitra: A Play in One Act*. New York: Macmillan, 1914. 85 pp.

732 ————. *Collected Poems and Plays of Rabindranath Tagore*. New York and London: Macmillan, 1962. 578.
Includes the two-act play *The Post Office* and short plays *Sacrifice*, *The Ascetic*, *Malini*, *The King and the Queen*, and *Karma and Kunti*.

733 ————. *The Golden Boat*. Trans. Bhalani Bhattacharya. Bombay: Jaico Publishing House, 1958. 114 pp.
Includes two short plays: *Heaven and Earth* (54-60) and *A Sojourn in Hell* (61-67).

734 ————. *The King of the Dark Chamber*. Trans. the author. 1914; rpt. London: Macmillan, 1947. 200 pp.
Plot resembles the myth of Psyche.

735 ————. *The Post Office*. Trans. Devavrata Mukerjea. Calcutta: Macmillan, 1943. 88 pp.

736 ————. *Red Oleanders: A Drama in One Act*. Calcutta, London: Macmillan, 1925, 181 pp.

737 Tagore, Rabindranath. Sacrifice and Other Plays. New York: Macmillan, 1917. 208 pp.
Anonymous translations of Sanyasi, Sacrifice, Malini, and The King and the Queen.

738 ————. Three Plays: Mukta-dhara, Natir-Puja, Chandalika. Trans. Marjorie Sykes. London: Oxford University Press, 1950. 180 pp.
Rather rhetorical translations of three of Tagore's earlier plays.

739 Tendulkar, Vijay. Encounter in Umbugland. Trans. Priya Adarkar from Marathi. New Delhi: Orient Paperbacks, 1975.
A broad satiric fantasy: the late king's daughter rules by decree, clearly a comment on the period of Nehru-Gandhi rule.

740 ————. Sakharam Binder. Trans. Shanta Shahane and Kumud Mehta from Marathi. Delhi: Hind Pocket Books, 1973. 126 pp.
Realistic modern drama, originally banned for "illicit sexual relations."

741 ————. Silence! The Court Is In Session!, Enact (January-February 1971), n.p.

AUDIO-VISUAL MATERIALS

Records

742 *Chitrangada*. HMV, ECLP 2262.
Tagore's dance-drama.

743 *India*. Columbia, KL-215 (World Library of Folk and Primitive Music).
Includes two *kathakali* excerpts.

744 *Mayar Khela*. Odeon, MOAE 112.
A dance-drama by Tagore.

745 *Music of the Dance and Theatre of South India*. Barenreiter, BM 30-L2007 (UNESCO Collection, 7).
Includes seven *bharata natyam* and two *kathakali* excerpts.

746 *The Music of Kathakali: The Dance Drama of Kerala*. American Society for Eastern Arts.
Seven instrumental and song excerpts in an excellent recording.

747 *Music from South India: Kerala*. Folkways, FE 4365.
Includes *kathakali* excerpts.

748 *Shapmachan*. Odeon, MOAE 138.
A dance-drama by Tagore.

Films, Videotapes, and Slides

749 *Chhau, the Masked Dance of Bengal*. Bureau Mass Communication, New York State Education Dept., Albany. Videotape, 3/4-in. cassette or 2-in. reel, color, 30 min.
Made during U.S. tour in 1976.

750 *God with a Green Face*. Baylis Glascock Films, 11661 San Vicente Blvd., Los Angeles. 16-mm. film, color, 25 min.
Well-made film on *kathakali*. The best available for purchase or rent.

751 *Kathakali*. Indian Consulate. 16-mm. film, color, 22 min.
Especially good for hand and facial gesture. Studio-made in India.

752 Martha Ashton Presents an Introduction to Yakshagana Bayalata. Asian Studies Center, Michigan State University. 16-mm. film, color, 25 min.

753 Mirror of Gesture. University of California Extension Media Center. 1974. 16-mm. film, sound, color, 21 min.
Intercutting of art works and dance sequences shows relation of visual and performing arts.

754 Sanskrit Drama. IASTA, 310 W. 56th St., New York. 16-mm. film, sound, color, 15 min.
American performers rehearsing under the direction of Mrinalini Sarabhai and performing scenes from The Vision of Vasavadatta.

755 Tagore. Contemporary Films, New York. 16-mm. film, B & W, 54 min.
An excellent documentary by Satyajit Ray.

756 Therayattam. Distrib. Radim Films, New York. 16-mm. film, B & W, 18 min.
Ritual dances of Kerala.

757 Traditional Theater of South India. 2 parts, distrib. by Olsen Films, 1535 Ivar, Hollywood. 52 slides; teacher's manual.
By Farley Richmond, for use in secondary schools or colleges.

REFERENCE WORKS

758 Barnett, Elise B. A Discography of the Art Music of India. Ann Arbor, Mich.: Society for Ethnomusicology, 1975. 54 pp.
A guide to LP records, listed by form, performers and editors.

759 Jain, Sushil Kumar. Indian Literature in English: A Bibliography. Regina, Saskatchewan: University of Saskatchewan, 1965-67. 3 vols.
Vol. 2 is on drama. Includes English-language materials in the British Museum and India Office libraries written in the last century

760 Krishn[illegible] A. R. and S. Chakravarty. Music, Dance and Drama in Andhra Pradesh. Hyderabad: Andhra Pradesh Sangeeta Nataka Akademi, 1960. 357 pp.
All known performing groups in the state are listed.

761 Raghavan, V. "A Bibliography of English Translations of Sanskrit Dramas," Indian Literature, 3, #1 (October 1959-March 1960), 141-53.

762 Renou, Louis. "Research on the Indian Theatre since 1890," Sanskrita Ranga Annual, 4 (1966), 67-91.
Concerns Sanskrit drama primarily. Detailed and annotated, an excellent source.

763 Richmond, Farley. "Indian Theatre Materials," Journal of South Asian Literature, 10, #2 (Winter 1975), 327-76.
Includes a number of items not listed here.

764 van Zile, Judy Ann (Miner). Dance in India: An Annotated Guide to Source Materials. Providence: Asian Music Publications, 1973. 129 pp.
Contains a large number of items not included here which relate to theater, especially dance-drama. An excellent source.

See also #69.

INDONESIA

Many kinds of musical and dance arts are found throughout the sprawling island chain of Indonesia, but developed drama is concentrated on the islands of Java and Bali. The most revered theatre is the shadow theatre (*wayang kulit*) of Java and Bali; across its screens move the flickering shadows of ancestral demi-gods and demons as they act out their night-long ritual encounters. The shadow play, which can be traced back to at least A.D. 800, is still immensely popular today. It became the model for court dance-dramas (*wayang wong* or *wayang orang*) in Central Java, and for rod-puppet plays (*wayang golek*) in West Java, classical forms that retain great popularity. The paper-scroll play (*wayang beber*), may be the ancestor of all theatre arts in Indonesia but it is rarely seen in performance. The ritual *barong* trance dance and the secular *kecak* monkey dance are among the most spectacular of the dance plays of many kinds which flourish on the small island of Bali. Even commercial traditional theatre for popular urban audiences takes many forms: *sandiwara* in West Java, *ketoprak* in Central Java, and *ludruk* in East Java. Spoken drama (*seni drama*), inspired by Western drama, has become important in the major cities, Jakarta, Bandung, Yogyakarta, and Surabaya, since Independence in 1949.

Excellent books in English have been published on the shadow play and on almost all types of Balinese theatre. Equally extensive studies of Javanese dance-drama, the popular urban theatre forms and modern drama remain to be written, but much information is available in the form of articles and chapters in more general books. Still unsurpassed are three books in Dutch, written during the colonial period: L. Surrurier, *De Wajang Poerwa, Eene Ethnologische Studie* (An ethnological study of the shadow play), 1896; G. A. J. Hazeu, *Bijdrage tot de Kennis van het Javaansche Toneel* (Contributions to an understanding of Javanese theatre), 1897; and J. Kats, *Het Javaansche Toneel, I: Wayang Poerwa* (Javanese theatre, vol. 1: shadow theatre), 1923. Perhaps someone will translate these someday.

Indonesia (Ithaca) occasionally carries scholarly articles on theatre.

Historical and cultural background: Frits A. Wagner, *Art of the World: Indonesia*; Clifford Geertz, *The Religion of Java*; P. J. Zoetmulder, *Kalangan: A Survey of Old Javanese Literature*.

HISTORY, THEORY, PRACTICE

General

765 Baudisch, R. A. "Javanese Dance," Indo-Asian Culture, 5 #2 (October 1956), 206-15, illus.
A comparison of European ballet, wayang wong, and wayang kulit. Interesting remarks on the relationship between the human wayang orang dancer and the puppet of the wayang kulit.

766 Belo, Jane, comp. Traditional Balinese Culture: Essays. New York: Columbia University Press, 1970. 421 pp., illus.
Includes six articles on Balinese theater in the 1930s by Margaret Mead and Colin McPhee.

767 Black, Star, ed. Guide to Bali. Singapore: Times Printers, 1973. 310 pp., illus.
List of 384 major festivals at which plays are seen, 60 pages of description of theater, and 146 marvelous color photos by Hans Hoefer, many of theater performances.

768 Brandon, James R. "Play Production in the Indonesian Professional Theater," Asian Culture, 2, #1 (January-March 1960), 74-87.
Troupe organization, theater facilities, costuming and make-up, and rehearsal and production procedures.

769 ———. "Types of Indonesian Professional Theater," Quarterly Journal of Speech, 45 (February 1959), 51-58.
General description of wayang orang, ketoprak, sandiwara and ludruk.

770 Covarrubias, Miguel. Island of Bali. New York: Alfred A. Knopf, 1937. 405 pp., illus.
Includes a sensitive chapter on Balinese drama (205-55). Superb photographs.

771 de Kleen, Tyra. Mudras: the Ritual Hand-Poses of the Buddha Priests and the Shiva Priests of Bali. New York: University Books, 1970. 62 pp., illus.
Poses that are also used in the theater.

* 772 de Zoete, Beryl, and Walter Spies. Dance and Drama in Bali. London: Faber and Faber, 1938. 343 pp., illus.
The most detailed description of theater in Bali available, with excellent photographs.

773 Hatley, Barbara. "Wayang and Ludruk: Polarities in Java," The Drama Review, 15, #3 (Spring 1971), 88-101.
Suggests ancient wayang and modern ludruk both represent elite groups as social models.

774 Heins, E. L. "Cueing the Gamelan in Javanese Wayang Performance," Indonesia, 9 (April 1970), 101-27.
How cueing regulates music and action in shadow drama.

* 775 Holt, Claire. Art in Indonesia, Continuities and Change. Ithaca: Cornell University Press, 1967. 355 pp., illus.
Contains very important chapters on wayang, dance plays, and shadow theater, with play synopses and invaluable translations of historical documents.

776 Hood, Mantle. "The Enduring Tradition: Music and Theater in Java and Bali," in Indonesia, ed. Ruth T. McVey. New Haven, Conn.: Human Relations Area Files Press, 1963, 438-71.
A good introduction to the puppet plays and dance-dramas by a major scholar.

777 Kunst, Jaap. Music in Java: Its History, Its Theory, and Its Technique. Trans. Emile von Loo. The Hague: Martinus Nijhoff, 1949.
An indispensable book by the world's leading authority on Javanese music. Contains information on the relation of music to wayang.

778 McPhee, Colin. Music in Bali. New Haven, Conn.: Yale University Press, 1966. 430 pp., illus.
Based on material collected before World War II, this study examines the relationship of music to dance and drama.

779 Moerdowo, Dr. Reflections on Indonesian Arts and Culture. Sourabaya: Permata, 1963. 325 pp., illus.
Contains clear and concise chapters on wayang kulit, Javanese dance and music, and Bali (including theater).

780 Nio Joe Lan, "Chinese Songs and Plays in Batavia," China Journal (of science and art), 23, #1 (October 1935), 198-200, illus.
Concise and unusual cross-cultural information.

781 Raffles, Sir Thomas Stamford. The History of Java. 1830;rpt. London: Black, Parburg & Allen, 1917. 2 vols.
Fascinating collection of information from time of the Napoleonic wars. Not wholly reliable, but our earliest Western source on Javanese theater. Comments on performance and summaries of the epics.

* 782 Rassers, W. H. Panji, the Cultural Hero: A Structural Study of Religion in Java. The Hague: Martinus Nijhoff, 1959. 304 pp., illus.
Two extensive chapters on the origin and meaning of Javanese theater. Conclusions are questionable, but contains much valuable original material not otherwise available in English.

783 Sarkar, Himansu Bhusan. Indian Influences on the Literature of Java and Bali. Calcutta: Greater India Society, 1934.
Chapter 13, "The Epic Literature and Wayang Stories" (287-306), is a scholarly investigation.

784 Soelarko. "Dance and Drama in Indonesia," United Asia, 1 (1949), 418-27.
Interesting description of the wayang suluh. Wayang orang and traditional opera (langendriya) are described.

785 Stowitts, H. J. "Java, the Home of Orchestral Drama," Theatre Arts Monthly, 13 (March 1929), 187-93.
Notes the inner magical meaning of Javanese drama and its reflection in temple art.

786 Surjodiningrat, R. M. Wasisto. Gamelan, Dance, and Wayang in Jogjakarta. Jogjakarta: Gadjah Mada University Press, 1971. 80 pp.
21 short articles by the author, collected from journals.

Dance-Drama

787 Belo, Jane. Bali: Rangda and Barong. 1949;rpt. Seattle: University of Washington Press, 1966. 59 pp.
Detailed study of the significance of the "trance-dance play" in Balinese culture.

788 ————. Trance in Bali. New York: Columbia University Press, 1960. 284 pp.
Chapter 2 (66-179) is about dramatic performances in which performers are in a trance state. Exceptional photographs.

789 Coast, John. Dancers of Bali. New York: Putnam, 1953. 250 pp.
Delightful personal account of Balinese dancers at home and on tour.

790 "Controversial Views on Using Indonesian Dialogue for Javanese Dramatics," Indonesian Spectator, 3 (October 1, 1959), 17-19.
Reactions to an experiment using contemporary Indonesian instead of traditional Javanese-language dialogue in wayang.

791 Holt, Claire. "The Dance in Java," Asia, 37 (December 1939), 943-46, illus.
Non-technical introduction to Javanese dance by a Western expert on the subject.

792 Kartomi, Margaret J. "Performance, Music and Meaning of Reyog Ponorogo," Indonesia, 22 (October 1976), 85-130.
Highly theatrical horse and barong trance dances of Java.

793 Lansing, John Stephen. Evil in the Morning of the World: Phenomenological Approaches to a Balinese Community (Michigan Papers on South and Southeast Asia, #6). Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan, 1974. 104 pp.
Chapter 4 on the "trance-dance play" identifies the Barong figure with innocence, refuting in many respects Belo's Freudian interpretation of this crucial Balinese drama.

794 Levinson, Andre. "Javanese Dancing," Theatre Arts Monthly, 14 (December 1930), 1056-65.
A good article in which the fundamental character of Javanese dancing is explained. Its relation to the movement of the puppets is emphasized.

795 Onghokham. "The wayang topeng World of Malang," Indonesia, 14 (October 1972), 111-24.
Field report on the social conditions and troupe organization of masked drama performance in Malang city, East Java.

796 Rickner, Robert. "Theatre as Ritual: Artaud's Theatre of Cruelty and the Balinese Barong." Ph.D. diss., Hawaii, 1972.
Contains extended and in-depth descriptions of the Barong-Rangda ritual drama, with special attention to the elements of trance, ritual, possession, and the metaphysical function of performance. Compares ritual function with the audience-focused ritual function intended by Artaud.

797 Soedarsono. Dances in Indonesia. Jakarta: Gunung Agung, 1974. 246 pp., illus.
Includes brief descriptions and history of wayang wong, topeng, ketoprak, barong and other dance-dramas, by an expert.

798 Surjobrongto, B. P. H. The Classical Yogyanese Dance. Trans. Moh. Harun Wijono and Mudganattistomo. Jogjakarta: Directorat Djendral Kebudagaan, Department P. dan K., 1970. 37 pp.
17-page text offers nothing new, but 20 pages of pre-World War II photos are usual.

799 van Lelyveld, T. B. "The Dances of the Javanese Theatre," *Indian Art and Letters*, 9 (1935), 126-39.

Puppet Theater

800 Anderson, Benedict. "The Last Picture Show: Wayang Beber," in *Conference on Modern Indonesian Literature*. Madison: Center for Southeast Asian Studies, University of Wisconsin, 1974, 33-35.
The only description and analysis in English of this remarkable "paper scroll" *wayang*. Appended is a translation of selected scenes from the untitled play the author recorded (56-81).

801 ————. *Mythology and the Tolerance of the Javanese*. Ithaca: Modern Indonesia Project Monograph Series, Southeast Asian Program, Cornell University, 1965. 77 pp., illus.
Perceptively relates major puppet figures to ideal Javanese character traits. 65 puppets illustrated and their characters described. Very useful.

802 Beuningen van Helsdingen, R. van. "The Javanese Theatre: Wayang Purwa and Wayang Gedog," *Journal of the Royal Asiatic Society* (Straits Branch, Singapore), 65 (December 1913), 19-28.
Translated from Dutch sources and illustrated with photos of the *gamelan* and 9 *wayang purwa* puppets.

803 de Kleen, Tyra. *Wayang (Javanese Theatre)*. Stockholm: Ethnological Museum of Sweden, 1947.
Unusual for its 24 paintings, in color, of wayang golek puppets. Text is brief and general.

804 Epskamp, C. P. *Semar as trickster: Wajang as a Multi-Classificatory Representation of Javanese Society*. Leiden: Instituut voor Anthropologie en Sociologie der Niet Westerse Volken, Rijksuniversiteit Leiden, 1976. 72 pp.
The most recent and detailed assessment of the function of the clown in the shadow theater. Worth tracking down.

805 Foley, Mary Kathleen. "Sundanese Wayang Golek." Ph.D. diss., Hawaii, 1979.
A description and analysis of the repertory, performance techniques, music, and social milieu of the West Javanese wooden rod-puppet form. Based on field study.

806 Guritno, Pandam. "Wayang Purwa," *Indonesian Quarterly*, 2, #1 (October 1973), 75-89.
Describes elements of performance and suggests *wayang* be used as a medium for change.

807 Hadisoeseno, Harsono. "Wayang and Education," *Education and Culture* (Jakarta), #8 (October 1955), 2-19.
Extremely useful. Devoted to symbolism and the mystical and moral educational force of *wayang*.

808 Hooykaas, Christiaan. *Kama and Kala: Materials for the Study of Shadow Theatre in Bali*. Amsterdam: North-Holland Publishing Co., 1973. 320 pp., illus.
Contains a manual for the rite of exorcism, and repertory used for these performances. Famous animistic play *Birth of Kala* is discussed in part. Photographs of 110 puppets.

809 Long, Roger. "Manipulation Techniques in Javanese Wayang Kulit." Ph.D. diss., Hawaii, 1979. 263 pp., illus.
Based on field study.

810 Mangkunagoro VII of Surakarta. *On the Wayang Kulit (Purwa) and Its Symbolic and Mystical Elements* (Southeast Asia Program Data Paper, #27). Trans. from the Dutch by Claire Holt. Ithaca, New York: Cornell University, 1957. [Original text in *Djawa*, 13 (1933).]
Extremely valuable account of *wayang kulit* in terms of its religious and philosophical meaning to the Javanese.

811 McPhee, Colin. "The Balinese Wajang Koelit and its Music," *Djawa*, 16 (1936), 1-50.
By the best scholar of Balinese music. Includes musical examples.

812 Mellema, R. L. *Wayang Puppets*. Amsterdam: Koninklijk Instituut voor de Tropen, 1954. 82 pp.
Carving, coloring, and symbolism of Javanese shadow puppets discussed in great detail. Numerous illustrations.

813 Mulyono, Sri. *Human Character in the Wayang*. Trans. M. M. Medeiros. Jakarta: Pustaka Wayang, 1977. 160 pp., illus.
A collection of 40 short essays focusing on *wayang* characters and the philosophical and ethical interpretations of their actions.

814 Noto Soeroto, R. M. "Songs of the Wayang," *Indian Arts and Letters*, 6 (1932), 149-151.

815 Poedjawijatna, I. R. "Wayang Entertainment and Nourishment for the Mind," *Indonesia Magazine*, 4 (1970), 91-97.
Emphasizes cultural-educational role of *wayang*, especially in the standard hermitage scene.

816 Scott-Kemble, Jeune. Javanese Shadow Puppets: The Raffles Collection in the British Museum. London: The British Museum, 1970. 65 pp., illus.
A good introduction. 50 puppets, all more than 150 years old, are illustrated.

* 817 Ulbricht, H. Wayang Purwa: Shadows of the Past. New York: Oxford University Press, 1970. 120 pp., illus.
Interprets the mystical significance of Javanese shadow plays. Especially useful for the 50 pages of plot synopses, the only place these are found in English.

818 van der Kroef, Justus M. "The Roots of Javanese Drama," Journal of Aesthetics and Art Criticism, 12 (March 1954), 318-27.
Argues that the shadow play expresses "ancient tribal myths" of the Javanese, based on dualism, and that a mere "aesthetic" view of the drama is meaningless.

819 Zoetmulder, P. J. "The Wayang as a Philosophical Theme," Indonesia, 12 (October 1971), 85-96.
An exceptional article on the religious significance of wayang.

See also #611.

Ludruk and Ketoprak

820 Hatley, Barbara. "Ludruk and Ketoprak: Popular Theatre and Society in Java," Review of Indonesian and Malayan Affairs, 7, #1 (January-June 1973), 38-58.
A general description based on 1970-72 field work.

821 Peacock, James. "Anti-Dutch, Anti-Muslim Drama Among Surabaja Proletarians: A Description of Performances and Responses," Indonesia, 4 (October 1967), 44-73.
Synopses of four ludruk history plays and audience reaction, based on field study.

822 ————. "Comedy and Centralization in Java: the Ludruk Plays," Journal of American Folklore, 80, #318 (October-December 1967), 345-56.
Describes performance structure and how theme revolves around victim-victimizer.

823 Peacock, James. Rites of Modernization: Symbolic and Social Aspects of Indonesian Proletarian Drama. Chicago: University of Chicago Press, 1968. 306 pp.
An anthropological study of proletarian ludruk drama in Surabaya. Analyses plots and themes from "symbolic action" viewpoint. Methodology widely criticized, but a major work filled with valuable data and insights.

824 ————. "Ritual, Entertainment and Modernization: A Javanese Case," Comparative Studies in Society and History (The Hague), 10, #3 (1968), 328-334.
Argues that ludruk themes denigrate the neighborhood lives of the ludruk audience, while glorifying "outsiders."

825 Vanickova, E. "A Study of the Javanese Ketoprak," Archiv Orientalni (Prague), 33, #3 (1965), 397-450.
Exhaustively treats the "popular" theater form in its history and relation to classical theater.

PLAYS

* 826 Brandon, James R. On Thrones of Gold: Three Javanese Shadow Plays. Cambridge, Mass.: Harvard University Press, 1970. 407 pp., illus.
Translations of the wayang kulit plays, The Reincarnation of Rama, Irawan's Wedding, and The Death of Karna, with performance description, and marginal notes indicating dramaturgy. Music, song, and movement appendices. Lengthy introduction to wayang.

827 Chandra, Lokesh. "A New Indonesian Episode of the Mahabharata Cyclus," Archiv Orientalni (Prague), 27, #4 (1959), 565-71.
A Balinese wayang kulit story.

828 Noer, Arifin C. Moths. Trans. Harry Aueling. Kuala Lumpur: Dewan Bahasa Dan Pustaka, 1974. 82 pp.
An imagistic modern drama, in excellent translation.

829 Soebardi, S. The Book of Cabolek (Bibliotheca Indonesica, Koninklijk Instituut voor taal-, Land- en Volkenkunde, #10). The Hague: Martinus Nijhoff, 1975. 231 pp.
Includes an extensive narrative version of the Dewa Ruci story, starring Bima and his quest for mystical knowledge, famous as a wayang play.

See also #s 55, 800 for translations; and #823 for synopses.

AUDIO-VISUAL MATERIALS

Records

830 Balinese Theatre and Dance Music. UNESCO Ethnic Music, UR 8.

831 Dancers of Bali. Columbia, ML 4618.

832 Golden Rain: Balinese Gamelan Music and Ketjak. Nonesuch, Explorer H 72028.

833 Indonesian Music. Columbia, SL 210.
Includes short selections of Balinese kechak, wayang kulit, and barong theater music.

834 The Jasmine Isle. Nonesuch, Explorer H 72031.

835 Java: Historic Gamelans. UNESCO Ethnic Music, UR 4.
Theater music.

836 Javanese Court Gamelan. Nonesuch, Explorer H 72044.
Includes theater music.

837 Music for the Balinese Shadow Play. Nonesuch, Explorer H 72037.

838 Music of Indonesia, Folkways, 4406-4537.

839 Music of the Venerable Dark Cloud. Institute of Ethnomusicology, UCLA.
Theater music for Javanese gamelan ensemble, with accompanying 26-page descriptive booklet.

Films and Videotapes

840 Miracle of Bali: Night; Recital of Music and Dance; and Midday Sun. Xerox Corporation. 16-mm. film, color, sound, approx. 60, 60, and 30 min. respectively.
Superb performances of dance plays, ritual drama, and shadow theater.

841 The Topeng Dance Theatre of Bali. Bureau of Mass Communications, New York State Education Dept., Albany, N.Y. Videotape, 3/4-in. cassette or 2-in. reel, B & W, 30 min.
Masked dance-drama of Bali, made during U.S. tour in 1970s.

842 *Trance and Dance in Bali*. 16-mm. film, sound, B & W, 20 min. Famous film by Margaret Mead and Gregory Bateson, of *barong* trance play as performed in the 1930s.

843 *Wayang Kulit*. American Society for Eastern Arts, San Francisco. 16-mm. film, sound, color, 30 min. Although made in U.S., shows performance scenes by a professional Javanese shadow puppeteer.

JAPAN

Among Japan's many theater forms, the oldest is kagura, the "god dance" and mime performed as a part of native Shinto religious celebrations. Bugaku masked dance was borrowed directly from China during the seventh century and has been patronized by the imperial court ever since. Buddhist-inspired no drama was created in the fourteenth and fifteenth centuries as a theater for the warrior or the samurai class and short, celebratory kyogen comedies were created at the same time. Kabuki and the puppet theater (bunraku) developed from the seventeenth through the nineteenth centuries for audiences of townsmen in Tokyo, Osaka and Kyoto. In some respects they are completely different theater forms, yet they also have much in common--including some of the plays. As if laid down by stratification over the years, each of these theater forms is preserved today, as classics, supported and cherished by one or another segment of the public. Modern drama (shingeki) became important during the twentieth century under the influence of Western drama, especially the plays of Chekhov and Ibsen and the acting theories of Stanislavsky. In addition, professional story-telling (rakugo and kodan), musical comedy, variety shows, girls' operetta (Takarazuka), and slap-dash melodrama (koshibai) vie for the popular big-city audiences, while in literally thousands of isolated hamlets farmers and villagers stage folk plays of great variety.

English is little used in Japan and almost nothing of the voluminous theater scholarship of Japanese experts is available in English. Fortunately, Japanese theater has long interested Western scholars and they have written extensively on most aspects of theater, especially traditional theater. There are numerous general descriptions of no and kabuki, somewhat fewer of bugaku and bunraku, that are excellent and readily available. Zeami's dramatic theories are extensively treated. Detailed analyses of performance systems remain to be written, however. The number of general and casual articles on Japanese theater is immense and growing constantly; only those few which offer new materials are listed here.

Monumenta Nipponica (Tokyo) and Japan Quarterly (Tokyo) occasionally carry articles on theater, translations of short plays, and reviews. Current accounts of theater activities appear from time to time in the general magazines Orient/West (previously Today's Japan), This is Japan, Contemporary Japan, Orient, and The East (all published in Tokyo). An English-language theater magazine, Concerned Theatre Japan (Tokyo), ended its brief life in 1973; it focused on the avant-garde.

Historical and cultural background: George Sansom, A Short Cultural History of Japan; Ryusaku Tsunoda et al., eds., Sources of Japanese Tradition; Fosco Maraini, Meeting With Japan.

HISTORY, THEORY, PRACTICE

General

* 844 Arnott, Peter D. The Theatres of Japan. New York: St. Martin's Press, 1969. 319 pp.
Excellent introduction. Arnott does far more than simply discuss the history and performance of Japan's various theater forms; he considers the philosophy and aesthetics connected with the Japanese theater in particular and with world theater in general.

* 845 Bowers, Faubion. The Japanese Theatre. 1952;rpt. Rutland, Vt.: Tuttle, 1974. 294 pp.
The first important post-World War II study. Emphasizes kabuki and contains summary translations of three kabuki plays: Sukeroku, The Monstrous Spider, and Gappo and His Daughter Tsuji.

846 Ernst, Earl , and Francis Haar. Highlights of Japanese Theatre. Rutland, Vt.: Tuttle, 1952. 127 pp., illus.
Photos with concise commentary: no, bunraku, kabuki.

847 Hisamatsu Sen'ichi. The Vocabulary of Japanese Literary Aesthetics. Tokyo: Centre for East Asian Cultural Studies, 1963. 112 pp.
A careful analysis of the changing meaning of aesthetic terms, such as yugen, which are important in understanding no.

848 Hoff, Frank. Song, Dance, Storytelling: Aspects of the Performing Arts in Japan. Ithaca, New York: Cornell China-Japan Program, 1978. 223 pp.
Postulates that kagura (Shinto performance) was a major performance occasion of considerable variety and vitality in pre-no period. Translations of 31 songs from the repertory of women's kabuki (ca. 1620s) are excellent research resources in study of early kabuki.

849 Immoos, Thomas, and Fred Mayer. Japanese Theatre. New York: Macmillan, 1977. 194 pp., illus.
The most compelling photographs of Japanese theatre performances ever published (166, 30 in color). Chapters on "Myth" and "Magic" present new insights. Genre descriptions are pedestrian, however.

850 Inoura Yoshinobu. A History of Japanese Theatre I: Up to Noh and Kyogen. Tokyo: Kokusai Bunka Shinkokai, 1971. 163 pp.
Detailed, scholarly account of early Japanese theater.

851 Kawatake Toshio. *A History of Japanese Theatre II: Bunraku and Kabuki*. Tokyo: Kokusai Bunka Shinkokai, 1971. 103 pp.
Primarily a comparison of these two related forms of theater. By a well-known scholar.

852 Keene, Donald. "Dramatic Elements in Japanese Literature," *Comparative Drama*, 10, #4 (Winter 1976-77), 298-313.
Compares texts of *no*, *bunraku*, and *kabuki* with their original sources in legends and epics.

853 ————. "Realism and Unreality in Japanese Drama," *Drama Survey*, 3 (Winter 1964), 332-51. [Also in Keene, *Landscapes and Portraits*. Palo Alto, Calif.: Kodansha International, 1971.]
Concise analysis of stylization in *no*, *kabuki* and *bunraku*. Suggests that characters and dramatic situations are far more true to fact than is usually supposed. Very useful.

* 854 ————. *World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867*. New York: Holt, Rinehart and Winston, 1976.
Chapters 10, 11 and 12 are devoted to the plays and playwrights of early *kabuki* and *bunraku*, including Chikamatsu and Danjuro I. Chapters 18 and 19 discuss in some detail *kabuki* plays of the 19th century, emphasizing Namboku's works. By an important scholar.

855 Kenny, Don. *On Stage in Japan*. Tokyo: Shufunotomo Co., 1974. 184 pp., illus.
Concise description of theater genres and a listing of theaters (in 90 pp.) and a glossary of theater terms (in 94 pp.).

* 856 Komiya, Toyotaka. *Japanese Culture in the Meiji Era*. Vol. 3. *Japanese Music and Drama in the Meiji Era*. Trans. and adapt. Edward G. Seidensticker and Donald Keene. Tokyo: Obunsha, 1956. 535 pp., illus.
Unusually detailed information on *no*, *kabuki*, puppet theater, and modern drama, in the period when Western influence first reached Japan (1868-1911).

857 Malm, William P. *Japanese Music and Musical Instruments*. Rutland, Vt.: Tuttle, 1959. 299 pp., illus.
Excellent sections on *no*, *kabuki*, and puppet-theater music.

858 Noma, Seiroku. *Masks*. Trans. and adapt. Meredith Weatherby. Rutland, Vt.: Tuttle, 1957. n.p., illus.
This small book has 46 good plates of *gigaku*, *bugaku*, and *no* masks with brief commentary.

See also #28

Bugaku/Gagaku

867 *Bugaku Masks*. Tokyo: Kodansha, 1978. 150 pp., illus.
An important book, lavishly illustrated.

868 Garfias, Robert. *Gagaku: The Music and Dances of the Japanese Imperial Household*. Ed. Lincoln Kirstein. New York: Theatre Arts Books, 1959. n.p., illus.
A well-written, brief (14 pp.) introduction to court music and dance.

* 869 Togi Masataro. *Gagaku: Court Music and Dance*. Trans. Don Kenny, intro. William Malm. Tokyo: Weatherhill/Tankosha, 1971. 207 pp.
A profusely illustrated general description.

870 Wolz, C. *Bugaku: Japanese Court Dance*. Providence, R.I.: Asian Music Publications, 1971. 181 pp.
Detailed history and analysis of the repertory. Augmented by photos, costume and property line-drawings and 54 pp. of typical movements in labanotation. Excellent.

Kyogen

871 Shibano, Dorothy Toshiko. "Kyogen: The Comic as Drama." Ph.D. diss., Washington, 1973. 156 pp.
Best general history of *kyogen* available and also useful for its partial translation of major treatise on *kyogen* acting. The analysis of humor is cursory.

872 Tuck, O.T. "Kyogen, the Comic Drama of Japan," *Transactions and Proceedings of the Japan Society, London*, 35 (1938), 63-86.
Not very detailed, but interesting. Translation of *Dontaro* (complete); translation of *Ni-o* (partial).

873 Ueda, Makota. "Toraaki and His Theory of Comedy," *Journal of Aesthetics and Art Criticism*, 24 (Fall 1965), 19-25.
Brief but significant look into the aesthetics of *kyogen* and its relationship to *no*, in *For my Young Successors*, written in 1660 by Okura Toraaki, a famous *kyogen* actor.

No

874 Bammate, N. "Reserve of the Body," World Theatre, 7, #1 (Spring 1958), 40-45, illus.
On no acting theory.

875 Bethe, Monica, and Karen Brazell. No as Performance: An Analysis of the Kuse Scene of "Yamamba." Ithaca, New York: Cornell China-Japan Program, Cornell University, 1978. 200 pp.
Unusually detailed analysis of text, singing, music, dance, and their interrelation during performance through this single example. Illustrated with photos, drawings, notation, and Japanese text in romanization.

876 Clark, David R. "Nishikigi and Yeats's The Dreaming of the Bones," Modern Drama, 7 (September 1964), 111-25.
An analysis of Yeats's play from the point of view of his imagery. Includes a comparison with the no form from which he borrowed many of his ideas.

877 Colbath, James Arnold. "The Japanese Noh Drama and Its Relation to Zen Buddhism." Ph.D. diss., Western Reserve, 1963.

878 Ernst, Earle. "Theatre--Of Beauty without Tears," Hudson Review, 11 (Summer 1958), 262-70.
Brief but enlightening. The author brings to bear a unique technical knowledge of theater to describe the effect of no performance.

879 Hoff, Frank. "The 'Evocation' and 'Blessing' in Okina: A Performance Version of Ritual Shamanism," Alcheringa, 3, #1 (1977).

880 ————, and Willi Flindt. "The Life Structure of Noh: An English Version of Yokomichi Mario's Analysis of the Structure of Noh," Concerned Theatre Japan, 2, #3 and 4 (Spring 1973), 209-56. Also issued separately.
A seminal document by a major scholar who has pioneered the structural analysis of no as performance. Three plays are analyzed by scene, music, and vocal types.

881 ————. "The Theater of Metaphor: A Study of the Japanese No Form." Ph.D. diss., Harvard, 1965. 115 pp.
Compares no form with similar folk-drama forms. Includes translations of Kinuta (no), and Hataori, Warabiori, and Nenju (folk plays).

882 Kabelacova, Kata. "'Kotoba' in the Noh Drama," in *Studies on Japanese Culture*, vol. 1, 512-27. [See #864.]
Pitch and tempo analysis, with chart, of spoken prose sections in *no*.

883 Kanze Hideo. "Noh: Business and Art," *The Drama Review*, 15, #3 (Spring 1971), 185-92. [Previously in *Concerned Theatre Japan* (Winter 1971).]
Kanze Hideo, previously a member of the Kanze School of *no*, argues that he left the *no* world because it was too ossified to change.

884 Kaula, David. "On Noh Drama," *Tulane Drama Review*, 5, #1 (September 1960), 61-72.
A personal view of *no*; concerned chiefly with aesthetics and theory.

* 885 Keene, Donald. *No: The Classical Theatre of Japan*. Palo Alto, Calif.: Kodansha International, 1966. 311 pp., illus.
Lavishly illustrated (390 B & W, 29 color photos) by Kaneko Hiroshi. Text is authoritative on history and literature. [Also in paper (1973), text uncut, but illustrated with just 21 photos.]

886 Kim, Myung Whan. "Mythopoetic Elements in the Later Plays of W. B. Yeats and the Noh." Ph.D. diss., Indiana, 1969. 237 pp.

887 ————. "Zenchiku's Philosophy of Wheels and the Yeatsian Parallel," *Literature East and West*, 15, #4, and 16, #1-2 (December 1971-June 1872), 647-61.
Unusual description of complex post-Zeami *no* aesthetic theory.

888 Kongo, Iwao. *Noh Costumes*. Trans. Chitose Kuroha. Kyoto: Korinsha, 1949. 9 pp., plus 52 color plates (in portfolio).
Captions in English for photos of famous costumes and accessories.

889 Konishi Jinichi. "New Approaches to the Study of the No Drama," *Bulletin of the Tokyo Kyooiku University Literature* Dept., 27 (1960), 1-31.
Extremely valuable description of existing *no* texts and manuscripts, and discussion of "secrets" in *no* transmission. Lists texts of 22 of Zeami's theoretical treatises.

890 McKinnon, Richard N. "The No and Zeami," *Far Eastern Quarterly*, 11, #3 (1952), 355-61.
A knowledgable analysis of major elements of *no*; structure, character, language, performance techniques.

891 McKinnon, Richard N. "Zeami on the Art of Training," *Harvard Journal of Asiatic Studies*, 16 (June 1953), 200-25.
An excellent detailed exposition of Zeami's theories on the art of *no* performance, taken from Zeami's many treatises written in the 14th and 15th centuries.

892 ————. "Zeami on the *Noh*: A Study of 15th-Century Japanese Dramatic Criticism." Ph.D. diss., Harvard, 1951.

893 Moore, Gerald. "The Noh and the Dance Plays of Yeats," *Japan Quarterly*, 7, #2 (1960), 177-83.
Brief comparison of the structure of Yeats's *At the Hawk's Well* with *no*. Short account of Yeats's theories.

894 Nakamura, Yasuo. *Noh: The Classical Theatre*. Intro. Earle Ernst, trans. Don Kenny. New York: Walker/Weatherhill, 1971. 248 pp.
A general introduction, excellently illustrated.

895 Okochi, Sadao. *Tokugawa Collection of No Robes and Masks*. Trans. and adapt. Louise Allison Court and Monica Bethe. New York: Japan Society, 1977. 277 pp.

896 O'Neill, P. G. *Early No Drama: Its Background, Character, and Development, 1300-1450*. London: Lund Humphries, 1959. 223 pp., illus.
Scholarly account of how *no* evolved from *dengaku* and *sarugaku*. Most of this material does not appear in English elsewhere.

897 ————. *A Guide to Noh*. Tokyo: Hinoki Shoten, 1954. 229 pp., illus.
Plot summaries of the 240 *no* plays currently performed with brief analysis of play structure.

898 ————. "The Special Kasuga Wakamiya Festival of 1349," *Monumenta Nipponica*, 14, #3-4 (October 1958-January 1959), 162-82.
A translation and analysis of the only account yet found of sarugaku-*no* and dengaku-*no* performances in the period before Kannami and Zeami.

899 Ono, Shin-ichi. "A Comparative Study of Some Aspects of Greek Theatre and *No* Theatre: Aesthetic Values Arising from the Quest for the Meaning of Life." Ph.D. diss., Texas, 1975. 114 pp. UM order # 75-24,932.

900 Ortolani, Benito. "Zeami's Aesthetics of the No and Audience Participation," Educational Theatre Journal, 24, #2 (May 1972), 109-17.
Zeami's thought related to the practical problems of the no theater practitioner. A very good article.

901 ————. Zenchiku's Aesthetics of the No Theatre (Riverdale Studies, #3). New York: Riverdale Center for Religious Research, 1976. 28 pp., illus.
Sets out as clearly as possible the highly abstract aesthetic principles of Zeami's son-in-law.

902 Qamber, A. Yeats and the Noh. New York: Weatherhill, 1974. 161 pp.
Texts of two plays for dancers by Yeats and two no plays Hagoromo and Nishikigi, from Pound and Fenollosa, are preceded by a good discussion of no influence on Yeats.

903 Raz, Jacob. "The Actor and His Audience: Zeami's Views on the Audience of the Noh," Monumenta Nipponica, 31, #3 (Autumn 1976), 252-74.
An extremely valuable and lucid interpretation of this difficult topic, based on Japanese texts.

904 Sesar, Carl Gordon. "No Drama and Chinese Literature." Ph.D. diss., Columbia, 1971. 233 pp. DAI 35/02-A, p. 1060. UM order # CH 74-17905.

905 Shirasu, Masako. Noh-Men. Tokyo: Kyuryudo, 1963. 157 pp.
Superb color illustration of 29 no masks, many B & W plates, and genuine appreciation of the art of mask-making. 14 pages of English text end this beautiful book.

906 Shively, Donald H. "Buddhahood for the Nonsentient: A Theme in No Plays," Harvard Journal of Asiatic Studies, 20 (1957), 135-61.
Excellent essay on a variation of one of the most common themes in no plays of the Muromachi period, particularly as it appears in the best-known of these plays, Basho.

907 Smethurst, Mae J. "Breaking Down the Barriers between Text and Audience in Noh and Aeschylean Drama," in Ancient and Modern: Essays in Honor of Gerald F. Else, pp. 11-30. Ann Arbor, Mich.: Center for Coordination of Ancient and Modern Studies, 1977.
Relates spoken word to movement and music in a general way.

908 Stucki, Yasuko. "Yeats's Drama and the Noh: A Comparative Study in Dramatic Theories," *Modern Drama*, 9 (May 1966), 101-22.

A fairly detailed comparison of Yeats's practice and theory with that of Zeami and the *no*. It concludes that Yeats and Zeami are in effect opposed rather than complementary.

909 Taylor, Richard. *The Drama of W. B. Yeats: Irish Myth and the Japanese No*. New Haven: Yale University Press, 1976. 260 pp.

910 Teele, Roy E. "Noh: Japanese Drama: Lyric-Dramatic Mode," in *Proceedings: Language, Thought and Culture Symposium--1976*, ed. Haruo Kozu and Ramesh Mathur. Osaka: Kansai University of Foreign Studies, 1978, 89-116.

Argues stimulatingly that the melding of the "dramatic" and "lyric" forms in *no* was influenced by Chinese theater. Compares his analysis with structural analyses of Etienne Souriau, Northrop Frye, Leonard Pronko, Andrej Wirth, and others.

911 Terasaki, Etsuko. "A Study of *Genzai* plays in *No* Drama." Ph.D. diss., Columbia, 1969. 215 pp.

The "living person" plays, relatively realistic in comparison to the "spirit" *no* plays, probably derived from a different origin. They influenced later *kabuki* and puppet drama extensively.

912 Toki, Zemmaro. *Japanese No Plays*. Tokyo: Japan Travel Bureau, 1954. 204 pp., illus.

Simple introduction to *no* history, stage, masks and costumes, staging, and plays, with synopses of 26 dramas.

913 Tsubaki, Andrew. "An Analysis and Interpretation of Zeami's Concept of Yugen." Ph.D. diss., Illinois, 1967.

Also includes a history of *yugen* concept.

914 Tsukui, Nobuko. "Ezra Pound and the Japanese *Noh* Plays." Ph.D. diss., Nebraska, 1967.

915 Ueda, Makoto. *Zeami, Basho, Yeats, Pound: A Study in Japanese and English Poetics*. The Hague: Mouton, 1965. 165 pp.

Includes a treatment of Zeami's concept of *yugen*.

916 Winslow, Richard Kenelm, Jr. "The Lyrical and Musical Structures of the *Noh* Drama." Ph.D. diss., Michigan, 1977.

Analysis of musical setting of *no* texts and translations of classical treatises on *no* music.

917 Wirth, Andrzej. "Brecht and the Asiatic Model: the Secularization of Magic Rituals," Literature East and West, 15, #4, and 16, #1-2 (December 1971-June 1972), 601-15.
Brecht and no related.

918 Yasuda, Kenneth. "The Dramatic Structure of Ataka, a Noh Play," Monumenta Nipponica, 27, #4 (Winter 1972), 359-98.
An interpretation of the play focusing on the conflict between equal opponents as an essential element of the characterization of Benkei.

919 Yun, Chang S. "The No Drama as Tragedy," Comparative Literature Studies, 13, #1 (March 1976), 52-59.
Attempts to define tragedy in no as "elegiac epiphany of the disunity of being" for living and dead.

920 ———. "The Tragic Theatre: The Noh and Yeats Dance Plays." Ph.D. diss., Princeton, 1972. 324 pp.

921 Zeami. Kadensho, trans. Chuichi Sakurai et al. Kyoto: Sumiya-Shinobe, 1968. 109 pp.
A straightforward translation of The Way of the Flower, perhaps the most important treatise on the art and practice of no. [Also trans. Shohei Shimada as The Fushikaden. Nara: Shohei Shimada, 1975. 107 pp.]

See also #s 23, 138, 520

Kabuki

922 Akimoto, Shunkichi. "Kabuki Audiences: Past and Present," The Japan Quarterly, 3 (1955), 99-104.
Light treatment of a subject too much overlooked.

923 Ashihara, Eiryo. The Japanese Dance. Tokyo: Japan Travel Bureau, 1964. 164 pp., illus.
Concise and authoritative overview of classic kabuki-style dance. Chapters on history, aesthetics, structure, properties and types of dance. Good illustrations of movement and poses.

924 Blakeney, Ben Bruce. "Rokudaime," Contemporary Japan, 18 (1949), 499-521.
A biography and appreciation of the actor Kikugoro VI (1885-1949).

925 Bowers, Faubion. "Backstage at the Kabuki," *Theatre Arts*, 38, #3 (March 1954), 70-73, 89-92, illus.
Follows the author's experiences as he explored the backstage world of the Kabuki-za. Details of actors' lives and performance from the actors' point of view.

926 Brandon, James R. "Kabuki: Japan's First Contemporary Urban Theatre," in *Proceedings: Language, Thought and Culture Symposium--1976*, ed. Horuo Kozu and Ramesh Mathur, Osaka: Kansai University of Foreign Studies, 1978, 152-170.
Kabuki's origins are pinpointed in the domestic (*sewamono*) play. Based largely on visual evidence of 17th-century screens and scrolls.

927 ————, William P. Malm, and Donald H. Shively, *Studies in Kabuki: Its Acting, Music, and Historical Context*. Honolulu: University Press of Hawaii, 1978. 183 pp., illus.
Contains detailed monographs on the three title jubjects.

928 Dunn, Charles J., and Bunzo Torigoe, ed. and trans. *The Actor's Analects: Yakusha Rongo*. New York: Columbia University Press, 1969. 306 pp., illus.
Fascinating first-hand accounts of *kabuki* acting by actors, 1680s-1720s. An encyclopedia of the theater of that time. Editors' commentary is excellent.

* 929 Ernst, Earle. *The Kabuki Theatre*. Honolulu: University Press of Hawaii, 1974. 296 pp., illus.
The best history and detailed analysis of *kabuki* in English.

930 ————. "Notes on the Form of Kabuki," *Educational Theatre Journal*, 6, #3 and 4 (1954), 201-209, 303-10.
Succinct survey of the development of *kabuki* and its characteristics.

931 Gunji, Masakatsu. *Buyo: The Classical Dance*. Trans. Don Kenny, intro. James R. Brandon. New York: Walker/Weatherhill, 1971.
Best account of *kabuki*-style dance. Excellent illustrations.

* 932 ————. *Kabuki*. Trans. John Bester. Palo Alto, Calif: Kodansha International, 1970. 265 pp., illus.
Authoritative, regrettably brief text by a major scholar of *kabuki*, lavishly illustrated with color and B & W photos.

933 Hamamura, Yonezo. *Kabuki*. Ed. and trans. Fumio Takano. Tokyo: Hokuseido, 1956. 163 pp., illus.
Good survey of *kabuki* aesthetics and performance techniques by Japanese scholars.

934 Ito, Kisaku. "Stage Design in Japan," *Japan Quarterly*, 11, #3 (July-September 1964), 301-308, illus.
An excellent article, in which the author describes some of the basic concepts of *kabuki* stage design and then talks about his own work in *shingeki*, including his early years in the Tsukiji Little Theater. Good photographs of well-known performances, for which he was the set designer.

935 "Kabuki from the Outside," trans. David and Kazuko Goodman, *The Drama Review*, 15, #3 (Spring 1971), 175-84.
An interesting collection of five articles written by Japanese theater practitioners who believe that *kabuki* has ceased to survive as living theater.

936 Kawatake, Shigetoshi. *Kabuki, Japanese Drama*. Tokyo: Foreign Affairs Association of Japan, 1958. 131 pp., illus.
A general account by a leading Japanese scholar of *kabuki*. Chapters on history, relations with *no* and *bunraku*, play types, actors, playwrights, aesthetics, and stages. [Also printed *in toto* as "Twelve Chapters on Japanese Drama," *Contemporary Japan*, 23, #7-9 (1955), 553-66; #10-12 (1955), 766-77; 24, #1-3 (1956), 126-40.]

937 Kincaid, Zoe. *Kabuki, the Popular Stage of Japan*. 1935; rpt. New York: Arno Press, 1977. 385 pp., illus.
The first book in English on *kabuki*. Contains vivid descriptions of *kabuki* as it was before World War II. A sensitive and still substantial work based on many years' residence in Japan.

938 Konishi, Gilbert. "Kabuki's Eleventh Danjuro," *Orient/West*, 7, #9 (September 1962), 45-51.
Historical as well as contemporary discussion of the hereditary Ichikawa Danjuro acting line.

939 Leiter, Samuel L. "Four Interviews with Kabuki Actors," *Educational Theatre Journal*, 18, #4 (December 1966), 391-404.
Author discussed the psychology of acting with Bando Tsurunosuke, Bando Mitsugoro, Onoe Baiko, and Nakamura Utaemon.

940 ———. "The Frozen Moment: A Kabuki Technique," *Drama Survey*, 6, #1 (Summer 1967), 74-80.
On *mie* poses in *kabuki*. Description of physical poses and some notes on when they occur.

941 ———. "Ichikawa Danjuro XI: A Life in Kabuki," *Educational Theatre Journal*, 29, #3 (October 1977), 310-19.
This popular actor died in 1965.

942 Leiter, Samuel L. "Keren: Spectacle and Trickery in Kabuki Acting," *Educational Theatre Journal*, 28, #2 (May 1976), 175-88.
A fascinating and detailed description of flying techniques, quick-change techniques, and the use of water effects, some of *kabuki*'s biggest audience attractions.

943 Malm, William P. *Nagauta: the Heart of Kabuki Music*. Rutland, Vt.: Tuttle, 1963. 334 pp., illus.
History and analysis of *kabuki* music repertory, instruments, structure, and dramatic use. Extremely useful.

944 Matsuda, Seifu. *Kabuki No Katsura*. Tokyo: Engeki Shuppan Sha, 1959. 316 pp.
Hundreds of detailed illustrations of major types of wigs and headpieces used in *kabuki*. Useful, though text is in Japanese.

945 Mitchell, John D., and E. K. Schwartz. "A Psychoanalytic Approach to Kabuki: A Study in Personality and Culture," *Journal of Psychology*, 52 (1961), 269-80.
An interesting but--in view of how little we know of the details of *kabuki* performance--highly speculative attempt to interpret *kabuki* in Western terms.

946 Motofuji, Francis Toshiyuki. "A Study of *Narukami*: An Eighteenth-Century Play." Ph.D. diss., Stanford, 1964. 231 pp.
A major bravura-style *kabuki* play. Story sources, history, analysis, and translation.

947 Orita, Koji. "Life Behind the Scenes," *The East*, 8, #5 (May 1972), 62-63.
On the little-known roles of the acting assistants and their function on the *kabuki* stage. Brief.

948 ————. "The New Kabuki," *The East*, 8, #7 (July-August 1972), 62-63.
On the "new *kabuki*" plays that have been written under Western influence. Brief.

949 Ouyang, Yu-chien. "The Zenshinza Kabuki Troupe," *Chinese Literature*, 5 (1960), 120-35.
Account of a visit to China by the Progressive *kabuki* troupe (Zenshinza), the major communist troupe in Japan.

950 Pronko, Leonard C. "Kabuki and the Elizabethan Theatre," Educational Theatre Journal, 19, #1 (March 1967), 9-16.
Remarks on similarity of Tokugawa Japan and Elizabethan England, their acting styles, scenography, etc. Suggests that a close study of kabuki can inspire an imaginative and perhaps "authentic" production of Elizabethan theater.

951 ————. "Kabuki Today and Tomorrow," Comparative Drama, 6, #2 (Summer 1972), 103-14.
Discusses how kabuki is turning into a museum piece and how it could recover its former status of "the popular theater" of Japan.

952 ————. "Learning Kabuki: The Training Program of the National Theatre of Japan," Educational Theatre Journal, 23, #4 (December 1971), 409-30.
Outlines teaching techniques and the attempt to bring new blood into kabuki via the new National Theater.

953 ————. "Terakoya: Kabuki and the Diminished Theatre of the West," Modern Drama, 8 (1965), 47-57.
Discusses theatricality in Japanese theater, with Terakoya as an example.

954 Scott, Adolphe C. The Kabuki Theatre of Japan. 1955; rpt. New York: Collier, 1966. 317 pp., illus.
Emphasizes performance techniques of kabuki and interpretation of related plays. A major work.

955 Shaver, Ruth M. Kabuki Costumes. Rutland, Vt.: Tuttle, 1966. 396 pp., illus.
Useful for its 110 color and 142 B & W illustrations, and detailed glossary.

956 Shively, Donald H. "Bakufu versus Kabuki," Harvard Journal of Asiatic Studies, 18 (December 1955), 326-55.
A description of the effects of kabuki on the samurai and the Tokugawa government's attempts to restrict kabuki.

957 Soma, Akira. Kabuki: Isho to Funso (Kabuki: costumes and styles of dressing). Tokyo: Kodansha, 1957. 175 pp., illus.
363 photos and sketches of costumes make this an important source of information. Japanese text with English supplement.

958 Takaya, Ted. "An Inquiry into the Role of the Traditional Kabuki Playwright." Ph.D. diss., Columbia, 1969. 211 pp.
Especially detailed treatment of playwriting during Kawatake Mokuami's time (late 19th century). Tug between actor and writer is emphasized.

959 Tanaka, Ryo. *Kabuki Butai Joshiki Zushu*. Tokyo: Kodansha, 1958.
A superb collection of 100 color plates of *kabuki* stage settings invaluable to a study of *kabuki* staging and scenic design. Brief notes in Japanese accompany each plate. No English.

960 Toda, Ko. "Behind the Kabuki Curtain," *This Is Japan*, 5 (1958), 149-58.
A very interesting look at the rehearsal period, including customs, practices in rehearsal, and the history behind these practices.

961 Toita, Yasuji. *Kabuki: The Popular Theatre*. Trans. Don Kenny, intro. Donald Keene. New York: Weatherhill/Tankosha, 1970. 245 pp.
A poorly organized general account, beautifully illustrated.

962 ————. "Kabuki Today," *Japan Quarterly* (Tokyo), 9 (April-June 1962), 167-73.
Decries "two-a-day" performances among other undesirable features of post-war *kabuki* production system.

963 Tsubouchi, Shoyo, and Jiro Yamamoto. *History and Characteristics of Kabuki: The Japanese Classical Drama*. Trans. and ed. Ryozo Matsumoto. Yokohama: Heiji Yamagata, 1960. 293 pp., illus.
An uneven miscellany of photos, snippets of history, and play synopses, including *no*. Essays by Tsubouchi on the female impersonator, Shakespeare and Chikamatsu, and *kabuki* as a "monster" of art show the Meiji-era bias for "rational" approaches to theater.

964 Yonekura, Isamu. "The Dastardly Plot of Tenichibo," *East*, 8, #7 (July-August 1972), 48-58.
The historical incident which prompted Kawatake Mokuami's play *Ogibyoshi Ooka Seidan* is recounted together with the plot of the play. 21 B & W production photos are included.

Bunraku

965 Ando, Tsuruo. *Bunraku: The Puppet Theatre*. Trans. Don Kenny, intro. Charles J. Duncan. New York: Walker/Weatherhill, 1970. 222 pp.
Profusely illustrated in color and B & W. Text is cursory, primarily historical and anecdotal.

966 Dunn, C. J. The Early Japanese Puppet Drama. London: Luzac, 1966. 153 pp., illus.
A history of the puppet theater, with a detailed examination of early (old joruri) puppet texts, and translations of Amida's Riven Breast and Kimpira and the Goblin. A major work.

967 Keene, Donald. "The Awaji Puppet Theater of Japan," in Essays on Asian Theater, Music and Dance. New York: Asia Society, 1973.
Notes for the U.S. tour of the troupe.

968 ————. Bunraku: The Art of the Japanese Puppet Theatre, illus. Kaneko Hiroshi, intro. Tanizaki Junichiro. Tokyo: Kodansha International, 1965. 287 pp., illus.
Text of 48 pages concisely introduces history, texts, performers, puppets and music. 370 excellent photos with long descriptive captions are major part of the book. [Also in paper (1973) with text uncut, but with only 22 photos.]

969 Kincaid, Zoe. "Puppets in Japan," Theatre Arts Monthly, 13, #3 (March 1929), 207-09.
Puppets at the Benten-za, Osaka. A descriptive work with four B & W photos, apparently of a Bunraku troupe. Some intriguing details.

970 ————. "With the Puppet Players of Japan," Japan (July 1926), 5-8.
Good description, with illustrations of the old Bunraku-za in Osaka, destroyed by fire in 1926.

971 March, Benjamin. "Bunraku-za," Puppetry, 3, (1932), 60-64.
Describes a visit to the Bunraku-za. Includes a construction diagram of the puppets and some general information about the theater.

972 Munsterberg, Oscar. "Japanese Marionette Plays and the Modern Stage," The Marionette, 5 (June 24, 1918), 143-50.
Adaptation of an article written in 1905, the original source of which is not given. A good general article about the Japanese puppet theater.

973 Saito, Seijiro, et al., eds. Masterpieces of Japanese Puppetry: Sculptured Heads of the Bunraku Theater. Rutland, Vt.: Tuttle, 1958. 91 pp., illus.
Full-page color plates of 30 bunraku puppet heads and B & W photos of about 20 more, with 8-page introduction and copious captions.

974 Scott, A. C. *The Puppet Theatre of Japan*. Rutland, Vt.: Tuttle, 1963. 173 pp., illus.
Useful but short account of history, performers, staging, puppets, with synopses of ten plays as performed in *bunraku* today.

975 Shioya, Sakea. *Chushingura: An Exposition*. Tokyo: Hokuseido Press, 1963. 250 pp.
Detailed synopsis of this most famous of all puppet plays and comparison to the historical incident on which the play is based.

976 Shively, Donald H. "Chikamatsu's Satire on the Dog Shogun," *Harvard Journal of Asiatic Studies*, 18 (June 1955), 159-80.
Scholarly comparison of the puppet play *The Sagami Lay Monk and Thousand Dogs* with the historical incidents to which it alludes.

977 Ueda, Makoto. "Chikamatsu and His Ideas on Drama," *Educational Theatre Journal*, 12 (1960), 107-12.
Valuable analysis of the dramatic theories of the "greatest Japanese playwright," Chikamatsu, who wrote for both *kabuki* and the puppet theater. Reality, illusion, imitation, pathos, and dramaturgy are discussed.

978 Watanabe, Yoshio. *Bunraku, Japanese Puppet Play*. Tokyo: Japan Photo Service, 1939. n.p., illus.
Good photographic account of puppet theater, as well as a comparison of puppet with human actors.

Storytelling

979 Hrdlickova, V. "Japanese Professional Storytellers," *Genre*, 2, #3 (September 1969), 179-210. [Also in *Folklore Genres*, ed. Dan Ben-Amos. American Folklore Society, 1976.]
An excellent description of comic and serious storytellers (*rakugo* and *kodan*), part of an old tradition that still flourishes today.

980 Ruch, Barbara. "Medieval Jongleurs and the Making of a National Literature," in *Japan in the Muromachi Age*, ed. John W. Hall and Toyoda Takeshi. Berkeley: University of California Press, 1977, 279-309.
Argues importance of "vocal literature" tradition during Muromachi (1338-1573), especially secular picture-narratives (*etoki*) and wandering female singers (*bikuni*) as precursors of popular puppet and *kabuki* theaters.

981 Sloan, Thomas O. "Public Recitation in Japan," Quarterly Journal of Speech, 43, #4 (December 1957), 394-98.
Brief, but one of the few articles on rakugo and kodan, comic and serious, storytellers.

See also # 1115.

Folk Theater

982 Araki, James T. The Ballad-Drama of Medieval Japan. Berkeley: University of California Press, 1964, 1964. 289 pp., illus.
Describes the history and characteristics of kowaka, a performing art related to no which was popular in 16th and 17th century Japan, and is still performed in one village. Includes synopses of fifty kowaka texts and complete translations of two (Atsumori and Izumi's Fortress).

983 Dunn, Charles. "Country Theatres in Japan," Japan Society of London Bulletin, 4, #13 (February 1972), 5-7.

984 Honda, Yasuji, "Yamabushi kagura and bangaku: Performance in the Japanese Middle Ages and Contemporary Folk Performances," trans. Frank Hoff, Educational Theatre Journal, 26, #2 (May 1974), 192-208.
Illuminating field notes by the foremost scholar of Japanese folk theater.

985 Roger, Doris M. "Japanese Wheel Puppets," Puppetry, 7 (1936), 113-20.
Describes folk-puppets operated by one man who moves about the stage on a small wagon.

986 Sieffert, René. "Mibu Kyogen," Bulletin de la maison franco-japonais, new series, 3 (1953), 119-51.
An excellent description of an important type of folk-farce.

987 Tsubaki, Andrew T. "The Performing Arts of Sixteenth-Century Japan: A Prelude to Kabuki," Educational Theatre Journal, 29, #3 (October 1977), 299-309.
Unusual information on popular performing arts, not otherwise available.

988 Watson, Burton. "Through the Eastern Window--Mibu Kyogen," Japan Quarterly, 6, #1 (January-March 1959), 95-98.
Brief account of annual performance of a folk-farce in Kyoto.

989 Williams, Henry B. "Shinto-Sponsored Theatre, the Farmers' Kabuki," *Educational Theatre Journal*, 26, #2 (May 1974), 175-82.
Unusual information on "folk *kabuki*."

Modern Theater

990 Allyn, John, Jr. "The Tsukiji Little Theatre and the Beginnings of Modern Theatre in Japan." Ph.D. diss., UCLA, 1970. 187 pp.

991 Brandon, James R. "Training at the Waseda Little Theater: The Suzuki Method," *The Drama Review*, 22, #4 (December 1978), 29-42, illus.
Based on observation and interview. Describes the system of actor "disciplines" derived from traditional Japanese theater being used in avant-garde performance.

992 Brazell, Karen Woodard. "Kinoshita Junji's Use of Tradition in Modern Japanese Drama," *Papers of the Michigan Academy of Science, Arts and Letters*, 49 (1964), 261-69.
Analysis of the use of traditional material by a modern Japanese playwright. Well done.

993 Chao, Tu. "Impressions of Modern Japanese Drama," *Chinese Literature*, 8 (1965), 94-102.
On four leftist *shingeki* plays performed in Peking.

994 Chiba, Kameo. "Shoyo Tsubouchi," *Contemporary Japan*, 3, #2 (September 1934), 226-32.
Briefly speaks of the work of Japan's first Shakespearian scholar and the founding of the theater library at Waseda University. Essentially a short biography of this important figure in Meiji theater.

995 Gangloff, Eric John. "Kinoshita Junji: A Modern Japanese Dramatist," Ph.D. diss., Chicago, 1973. 660 pp.
Contains translation of *The Rise and Fall of Onnyora*.

996 Goodman, David. "New Japanese Theatre," *The Drama Review*, 15, #3 (Spring 1971), 154-68.
An insider's view of contemporary theater, rarely-discussed plays and playwrights.

997 Harris, Albert Joseph, Jr. "This Radical Noh: A Study of Two Productions by Kanze Hisao and Kanze Hideo." Ph.D. diss. Ohio State, 1973. 411 pp.
Important joint productions by *no*, *kyogen*, and *shingeku* actors are described. A cursory analysis.

998 Huston, Hollis. "The Zen Mime of Mamako," *Educational Theatre Journal*, 28, #3 (October 1976), 355-62.
The Zen-based mime work of Mamako Yoneyama, a Japanese émigré once a popular entertainer in Japan. Description of her mimes, a brief biography, two B & W photos well-reproduced. Good, though brief.

999 Kawatake, Toshio. "Shakespeare in the Japanese Theatre," *Theatre Research*, 2, #2 (1960), 82-87.
A descriptive article tracing Shakespearian production and its influence in both *kabuki* and *shingeki*, from 1868 to the present.

1000 Kurahashi, Takeshi. "Western Drama in Japan," *Japan Quarterly*, 5 (1958), 178-85.
Brief outline of the *shingeki* movement from its origins to 1956, including some remarks on *shimpa*. Contains some useful information on what kinds of modern plays are done, the proportion of western plays to plays by Japanese authors, finances, schisms within the movement.

1001 Merin, Jennifer. "Terayama's *Jashumon*," *The Drama Review*, 16, #3 (September 1972), 103-14, illus.
A description of the avant-garde production *Jashumon* and the use of theater techniques taken from *no* and *kabuki*.

1002 Mochizuki, Mamoru. *Cultural Aspects of Japanese 'Girls' Opera*. Cambridge, Mass.: Communications Program CENIS, MIT, 1956. 13 pp.

1003 Motoyama, Mutsuko. "Shaw and Japanese Drama." Ph.D. diss., Washington, 1975. 215 pp.

1004 Ortolani, Benito. "Fukuda Tsuneari: Modernization and Shingeki," in *Tradition and Modernization in Japanese Culture*, ed. D. Shively. Princeton, N.J.: Princeton University Press, 1971, 463-99.
Detailed analysis of the ideas of a major contemporary critic, playwright, director, and translator of Shakespeare.

1005 ————. "Shingeki: The Maturing New Drama of Japan," in Studies in Japanese Culture, ed. Joseph Roggendorf. Tokyo: Sophia University, 1963, 163-85.
Concise outline of *shingeki* history and a list of important living playwrights with synopses of major plays. Clearest evaluation of *shingeki* playwrights available.

1006 Oshima, Kazuko. "Takuo Endo and the Relationship between Actors and Dolls," The Drama Review, 16, #3 (September 1972), 94-102, illus.
Inspired by bunraku, three avant-garde productions using small dolls, actors, and a chorus, are described.

1007 Powell, Brian. "Japan's First Modern Theatre: The Tsukiji Shogekijo and Its Company, 1924-26," Monumenta Nipponica, 30, #1 (Spring 1975), 69-85.
A history, describing the founding, development and demise of this pioneering troupe.

1008 ————. "Left-Wing Theater in Japan: Its Development and Activity to 1934." Ph.D. diss., Oxford, 1972. 376 pp.

1009 Rimer, J. Thomas. "Four Plays by Tanaka Chikao," Monumenta Nipponica, 31, #3 (Autumn 1976), 275-98.
Analyses of Kyoiku, Maria no Kubi, Chidori, and Arai Hakuseki--all produced since 1945.

1010 ————. Toward a Modern Japanese Theater: Kishida Kunio. Princeton, N.J.: Princeton University Press, 1974. 306 pp., illus.
General history of shingeki precedes biography of author and analysis of his plays, mostly written prior to World War II.

1011 Sato, Toshihiko. "Ibsen Parallels in Modern Japanese Drama," Yearbook of Comparative and General Literature, 11 (1962), 183-90.
Shows how the modern playwright Nagata Hideo borrowed themes and situations from Ibsen for his shingeki play, Kanraku no Oni (The Demon of Pleasure).

1012 Terayama, Shuji. "Tenjo-Sajiki Manifesto," The Drama Review, 19, #4 (December 1975), 84-87.
By the most radical of Japan's avant-garde directors.

1013 Toyoda, Minoru. "Shakespeare in Japan: An Historical Survey," Japan Society Transactions and Proceedings, 36 (1938-39), 77-177.
Includes a large bibliography of Shakespeare in Japan.

1014 Tsubouchi, Yuzo. "Facing Facts in the Theatre," Contemporary Japan, 1 (September 1932), 284-91.
A plea for theater artists to find the best of the East and West in drama, and find a way to use both. An interesting point of view, particularly as regards the shingeki movement.

1015 Tsuno, Kaitaro. "Biwa and Beatles: An Invitation to Modern Japanese Theatre," *Concerned Theatre Japan* (October 1969), 7-32.
Comprises full issue. The best capsule account of avant-garde theater in the 1960s.

PLAYS

Anthologies

1016 Ernst, Earle. *Three Japanese Plays from the Traditional Theatre*. 1959; rpt. Westport, Conn.: Greenwood Press, 1976. 200 pp.
Very good translations of *The Maple Viewing* (*no*), *The House of Sugawara* (puppet), and *Benten the Thief* (*kabuki*).

1017 Keene, Donald, ed. *Anthology of Japanese Literature*. New York: Grove Press, 1955; and Rutland, Vt., Tuttle, 1956. 442 pp.
Contains translations of sections of critical works by Zeami and Chikamatsu, the *no* plays *Sotoba Komachi*, *Birds of Sorrow*, *Atsumori*, *The Damask Drum* and *The Birdcatcher of Hades* (*kyogen*).

1018 ———. *Modern Japanese Literature*. New York: Grove Press, 1956. 440 pp., illus.
Includes the last act of Mokuami's 1881 *kabuki* play *Shima Chidori Tsuki no Shiranami* (*The Thieves*) and Kikuchi's one-act neo-*kabuki* play (1916), *Okujo no Kyojin* (*The Madman on the Roof*).

Kyogen

1019 *Hanako*. Trans. in R. H. Blyth, *Oriental Humor*. Tokyo: Hokuseido Press, 1959, 260-65.
Trans. as *Miss Hanago*, without indication of the 13 songs which make up most of the second part of the play. See #1042 for the *kabuki* play based on it.

1020 Kenny, Don. *A Guide to Kyogen*. Tokyo: Hinoki Shoten, 1968. 303 pp.
Contains page-long symopses of all 257 *kyogen* plays currently in the repertory.

1021 McKennon, Richard N. Selected Plays of Kyogen. Tokyo: Uniprint, 1968. 121 pp., illus.

Marvelously witty and sensitive translations of nine plays, ranging from near farce to felicitous ritual: Tied to a Pole, The Fox and the Trapper, Mushrooms, Sweet Poison, The Sickle and Injured Pride, Tug of War, The Two Daimyo, The Crab and the Yamabushi, The Quiver and the Monkey. Each play is briefly introduced.

1022 Sakanishi, Shio, trans. Kyogen, Comic Interludes of Japan. 1938; rpt. Rutland, Vt.: Charles E. Tuttle, 1960. 150 pp., illus.

The largest collection of kyogen translations, carefully executed and stageworthy. 22 scripts, and a list of all European-language translations of kyogen plays prior to 1938. (Reprint is re-titled Japanese Folk Plays: The Ink-Smeared Lady and Other Kyogen.)

See also #s 872, 1017, 1034, 1035.

No

1023 Bresler, Laurence. "Chobuku Soga, A No Play by Miyamasu," Monumenta Nipponica, 29, #1 (Spring 1974), 69-81.

A play by one of the writers opposed to the school of Zeami. Short introduction discusses the conflict.

1024 French, Calvin. "Seami's Nishikigi: A New Translation," Drama Survey, 4 (Summer 1965), 159-71.

A lyrical, complete translation of the play as performed by the Kanze school. Stage directions added.

1025 Japanese Noh Drama. Tokyo: Nippon Gakujutsu Shinkokai, 1955, 1959, 1960. 3 vol., 585 pp.

The best collection of trnaslations available, combining careful English, detailed introductions, line drawings, and indication of no structure within the texts. Vol. 1: Takasago, Tamura, Sanemori, Kiyotsune, Toboku, Izutsu, Eguchi, Basho, Sumidagawa, and Funa Benkei. [Reprinted as The Noh Drama: Ten Plays from the Japanese. Rutland, Vt.: Tuttle, 1967]. Vol. 2: Tamanoi, Tadanori, Yuya, Kantan, Motomezuka, Aoi no Ue, Settai, Kagekiyo, Momijigari, and Yamamba. Vol. 3: Tomoe, Hagoromo, Matsukaze, Miidera, Sotoba Komachi, Yoroboshi, Kinuta, Shunkan, Ataka, and Ama.

1026 Jones, Stanleigh H., trans. "The No plays Obasute and Kanehira," Monumenta Nipponica, 18, #1-4 (1963), 261-85.
Translations in colloquial English of two plays not otherwise available. Interludes are included (omitted in Waley's translations for example), and major stage movements are indicated.

1027 Keene, Donald, ed. Twenty Plays of the No Theatre. New York: Columbia University Press, 1970. 336 pp.
Felicitous translations (lacking any indication of performance structure, unfortunately) of Matsukaze, The Sought-for-Grave, Komachi and the Hundred Nights, Komachi at Sekidera, The Brocade Tree, Semimaru, The Deserted Crone, Lady Han, The Reed Cutter, Shokun, The Shrine in the Fields, The Iron Crown, Yokihi, The Priest and the Willow, Dojoji, The Queen Mother of the West, Kanehira, The Imperial Visit to Ohara, The Bird-scaring Boat, and The Valley Rite.

1028 O'Neill, P. G. "The No Plays Koi no Omoni and Yuya," Monumenta Nipponica, 10 (1954), 203-26.
Translation of two plays by Zeami. The English has strong impact and is richly emotional. Includes the interludes (often omitted) and more stage directions than usual.

1029 Pound, Ezra, and Fenollosa, Ernest. Noh or Accomplishment. 1917; rpt. New York: New Directions, 1959. 163 pp.
Reprint is re-titled The Classic Noh Theatre of Japan, and Yeats's introduction to Certain Noble Plays of Japan appended. Pound's verse is widely admired, but the translations are often incomplete. Later translations are more reliable. Contains Kayoi Komachi, Suma Genji, Kumasaka, Shojo, Tamura, Tsunemasa, Nishikigi, Kinuta, Hagoromo, Kagekiyo, Aoi No Uye, Kakitsubata, Chorio, and Genjo.

1030 Renondeau, G., trans. Momiji-Gari: The Visit to the Red Maples, France-Asie/France-Asia, New Series, 17, #165 (janvier-février 1961), 1689-1702.
Excellent illustrated English translation of a major play with line drawings of stage action, and brief introduction.

1031 Shimazaki, Chifumi. The Noh, Vol. 1, God Noh. Tokyo: Hinoki Shoten, 1972. 322 pp.
Translations, with romanized text on facing pages, of Takasago, Oimatsu, Yoro, Kamo, Ema, and Seiobo. Dramatic structure is clearly indicated. 100-page introduction is the best single description of no structure and performance available.

1032 Shimazaki, Chifumi. The Noh, Vol. 3, Woman Noh 1. Tokyo: Hinoki Shoten, 1976. 158 pp.
Four plays based on The Tale of Genji--No-no Miya, Yugao, Hajitomi, and Kocho. Romanized Japanese text, identification of structure of the plays and dance types, and detailed introduction make this unusually useful. 1031 and 1032 are 2 of projected 7-volume series of no tranlations.

1033 Suzuki, Beatrice Lane, trans. Nogaku, Japanese No Plays. London: J. Murray, 1932. 124 pp.
Aridoshi, Ebira, Ninin Shizuka, Kahiwazaki, Tsuchigumo, Yuki, and summaries of seven other no plays.

1034 Tyler, Royall, trans. Granny Mountains: A Second Cycle of No Plays. Ithaca, New York: Cornell China-Japan Program, 1978. 181 pp.
Vigorous translations of The Gold Tablet, Yorimasa, The Well Cradle, Yuya, Shizuki at Yoshino, Komachi on the Gravepost, Million, Nightbird, and Granny Mountains. Also colloquial translations of the kyogen plays Hanago, Asahina, Shibiri, Tsuen, and Jizo-Mai.

1035 ————. Pining Wind: A Cycle of No Plays. Ithaca, New York: Cornell China-Japan Program, 1978. 193 pp.
The Feather Mantle, Takasago, Yashima, Mouth-of-Sound, Pining Wind, Komachi at Gateway Temple, The Boat Bridge, Layman Selfsame, The Block, and The Watchman's Mirror and the kyogen plays Pinegum, Thunderbolt, Gargoyle, and Crab Bites Yamabushi.

1036 Ueda, Makoto, trans. The Old Pine and Other Noh Plays. Lincoln, Nebraska: University of Nebraska Press, 1962. 63 pp.
5 plays in the traditional sequence--The Old Pine Tree, The Battle of Yashima, The Woman Within the Cypress Fence, Jinen the Preacher, and The Mirror of the Pine Forest--preceded by an excellent introduction to aesthetics.

1037 Waley, Arthur. The No Plays of Japan. 1921; rpt. New York: Grove Press, 1957. 319 pp.
These translations of Atsumori, Ikuta, Tsu-nemasa, Kumasaka, Eboshi-ori, Hashi Benkei, Kagekiyo, Hachi no Ki, Sotoba Komachi, Ukai, Aya-no-Tsuzumi, Aoi-no-Ue, Kantan, Hokazo, Hagoromo, Taniko, Ikeniya, Hatsu-yuki, Nakurakuten, are rightly praised for the purity of Waley's English verse. Unfortunately the kyogen interludes are not translated and no interpretations of performance appear in the text. Waley's introduction remains of great value.

1038 Waugh, G. H. Matsukaze, Transactions of the Asiatic Society of Japan, second series, 3 (1926), 83-99.
The translator's aim is to reproduce as much as possible the syntax, length of line, and "pivot-words" of the original no text. Unusual effect.

1039 Yasuda, Kenneth K. "The Structure of Hagoromo, a Noh Play," Harvard Journal of Asiatic Studies, 33 (1973), 5-89.
A long and many-faceted study of Hagoromo, its structure, variations, place in the repertory, and poetry. A translation, with the Japanese text in romanization, follows.

1040 Zeami. Taema, trans. J. Thomas Rimer, Monumenta Nipponica, 25, #3-4 (1970), 431-45.
Translation of the play, without notes. A short introduction argues for the study of plays outside the current repertory.

See also #s 53, 54, 56, 58, 1016, 1017.

Kabuki

*1041 Brandon, James R. Kabuki: Five Classic Plays. Cambridge: Harvard University Press, 1975. 378 pp., illus.
Translations intended for the stage, with stage directions, music and sound-effects, appendices, glossary, introduction, and 119 photos. Sukeroku: Flower of Edo, Saint Narukami and the God Fudo, Chronicle of the Battle of Ichinotani (Kumagai's Battle Camp), Love Letter from the Licensed Quarter, and The Scarlet Princess of Edo.

1042 ————, and Tamako Niwa, adaptors. Kabuki Plays. New York: Samuel French, 1966. 88 pp.
The Subscription List and The Zen Substitute in acting scripts with production and interpretive notes, and music cues indicated. Floor plans and props are illustrated, music tapes are available.

1043 Genyadana: A Japanese Kabuki Play. Trans. A. C. Scott. Toyko: Hokuseido Press, 1953. 52 pp., illus.
One act of Yowa Nasake Ukina no Yokogushi by Segawa Joko, 1853, a popular piece in "gangster" (kizewamono) style. Good commentary and stage directions within the text.

1044 Halford, Aubrey S. and Giovanna M. The Kabuki Handbook; A Guide to Understanding and Appreciation, with Summaries of Favorite Plays, Explanatory Notes, and Illustrations. Rutland, Vt.: Tuttle, 1956. 487 pp., illus.
Detailed synopses of 107 kabuki plays with valuable notes on all aspects of kabuki performance.

1045 Kanjincho: A Japanese Kabuki Play. Trans. A. C. Scott. Tokyo: Hokuseido Press, 1953. 50 pp.
Translation of a famous kabuki dance play by Namiki Gohei III, with sketches of costumes and stage directions. [Also trans. #56, 1042 as The Subscription List.]

1046 Namiki, Gohei III, "Kanjincho: A Kabuki Play," Evergreen Review, 4, #14 (September-October 1960), 28-57.
[Also in # 56, 1042.]

1047 Lloyd, A. "A Modern Japanese Problem Play (Kokoro, by T. Kitasato)," Transactions of the Asiatic Society of Japan, 33, Pt. 1 (1905), 1-85.
A neo-kabuki play in four acts, from c. 1903, with a good introduction.

1048 The Love of Izayoi and Seishin: a Kabuki Play by Kawatake Mokuami. Trans. Frank Motofuji. Rutland, Vt.: Tuttle, 1966. 172 pp.
Translation of four acts (out of seven in the original script) which relate the love story of the title. An important play by the last great playwright kabuki produced, and an example of the "gangster" (Kizewamono) genre.

See also #s 53, 56, 58, 895, 1016, 1018.

Bunraku

1049 Izumo, Takeda, et al. Chushingura: The Treasury of Loyal Retainers. Trans. Donald Keene. New York: Columbia University Press, 1971. 183 pp.
The most famous of all bunraku puppet plays, also a kabuki classic, in all its glorious 11 acts. Excellent introduction.

1050 Keene, Donald. The Battles of Coxinga; Chikamatsu's Puppet Play, Its Background and Importance. London: Taylor's Foreign Press, 1951. 205 pp.
A scholarly translation of one of the best-known history plays of Chikamatsu. Chapters on the historical background and literary analysis of the play are extremely good. [Also in #1021].

1051 Keene, Donald. *Major Plays of Chikamatsu*. New York: Columbia University Press, 1961. 485 pp., illus.
The most important book of *bunraku* translations, including the domestic tragedies *The Drum of the Waves of Horika*, *Yosaku from Tamba*, *The Love Suicides in the Woman's Temple*, *The Courier for Hell*, *Gonza the Lancer*, *The Girl from Hakata*, *The Woman-Killer and the Hell of Oil*, *The Uprooted Pine*, *The Love Suicides at Sonezaki*, and *The Love Suicides at Amijima*, and the history play *The Battles of Coxinga*. [The last four plays are also in the shorter paperback edition, *Four Major Plays of Chikamatsu*.]

1052 Shively, Donald H. *The Love Suicide at Amijima (Shinju Ten no Amijima), A Study of a Japanese Domestic Tragedy by Chikamatsu Monzaemon*. Cambridge, Mass.: Harvard University Press, 1953. 173 pp.
Scholarly translation of an important play, with meticulous notes and a superior introduction to the cultural background of the puppet theater of the early 18th century. [Also in #1051.]

See also #s 53, 966, 1016, 1041.

Folk Theater

1053 Dizer, William H. "The Hakata Niwaka: a study in Japanese folk drama," *Occasional Papers, Center for Japanese Studies*, vol. 1. Ann Arbor: University of Michigan Press, 1951.
Japanese text and English translation of a folk play of the Kyushu region with useful introduction to the theater form.

See also 881.

Modern Theater

1054 Abe, Kobo. *Friends*. Trans. Donald Keene. New York: Grove Press, Evergreen Books, 1969. 94 pp.
Three-act existential drama.

1055 ————. *The Man Who Turned Into a Stick: Three Related Plays*. Trans. Donald Keene. Tokyo: University of Tokyo Press, 1975. 84 pp.
Avant-garde one-act plays: title play, *Suitcase*, and *The Cliff of Time*.

1056 Endo Shusaku. *The Golden Country*. Trans. Francis Mathy. Rutland, Vt.: Tuttle, 1970. 128 pp.
A moving three-act drama about martyrdom of Christians in early seventeenth century.

1057 Hidaka, Noboru, ed. and trans. *The Passion and Three Other Japanese Plays*. 1933; rpt. Westport, Conn.: Greenwood Press, 1971. 178 pp.
Mushakoji Saneatsu's *The Passion*, Suzuki Senzaburo's *Living Koheiji*, Kishida Kunio's *The Roof Garden*, and Kikuchi Kan's *The Saviour of the Moment*.

1058 Kikuchi, Kan. *Tojuro's Love and Four Other Plays*. Trans. Glen W. Shaw. Tokyo: Hokuseido Press, 1956. 138 pp.
Pedestrian translation of 1920s "neo-*kabuki*" and modern plays: *Tojuro's Love*, *Better Than Revenge*, *The Housetop Madman*, *The Father Returns*, and *The Miracle*.

1059 Kinoshita, Junji. *Twilight Crane*. Trans. A. C. Scott, in *Playbook: Five Plays for a New Theatre*. Norfolk, Conn.: New Directions, 1956, 129-50.
A landmark play by one of Japan's foremost contemporary writers. A delicate and simple play based on a folk legend.

1060 Kishida, Kunio. *Adoration*, trans. Richard McKinnon, *The Literary Review*, 6, #1 (Autumn 1962), 122-43.
Symbolistic one-act play, written 1949.

1061 Kitani, Shigeo. *The Sound of Night*, trans. Andrew T. Tsubaki, *Players Magazine*, 41, #1 (1964).
A one-act play about the horrors of Hiroshima.

1062 Mishima, Yukio. "*Tropical Tree* (A Tragedy in Three Acts), trans. Kenneth Strong, *Japan Quarterly*, 11 (April-June 1964), 4-210.
An excellent and playable translation. Mishima's brief notes are fascinating and give an insight into the play as well as the man.

1063 ————. *Madame de Sade*. Trans. Donald Keene. New York: Grove Press, 1967. 108 pp., illus.
Inspired by the Weiss drama. Reveals Sade through women's eyes. A "talk" play in the French tradition.

1064 ————. *My Friend Hitler*, trans. Hiroaki Sata, *St. Andrews Review*, 4, #3-4 (1977-78).
Full-length play about Hitler's betrayal of his comrades.

1065 ————. *Twilight Sunflower: A Play in Four Acts*. Trans. Shigeho Shinozaki and Virgil A. Warren. Tokyo: Hokuseido Press, 1958. 143 pp., illus.
Stilted English version of a well-known play.

*1066 Mishima, Yukio. Five Modern No Plays. Trans. Donald Keene. New York: Knopf, 1957. 198 pp., illus.
Intriguing, psychologically-oriented versions of Sotoba Komachi, The Damask Drum, Kantan, The Lady Aoi, Hanjo by one of Japan's more famous contemporary writers.

1067 Murphy, George M. "Omon Tota: A Folktale Play by Kinoshita Junji." Ph.D. diss., Washington, 1975. 230 pp.
Play by a well-known contemporary playwright, in three versions--radio play, dance play, and kabuki play--with interpretive material.

1068 Mushanokoji, Saneatsu. Three Cheers for Man!, trans. Kenneth Strong, Japan Quarterly, 10 (January-March 1963), 52-94.
Play about angels watching earth from above. Author is a well-known playwright.

1069 Tanizaki, Junichiro. The Man and the Mandolin. Trans. Donald Keene, in New Directions in Prose and Poetry 24. New York: New Directions, 1972, 205-12.
One of the famous novelist's brief plays. Written in 1925, a psychological, gothic murder story.

1070 Yamamoto, Yuzo. Three Plays. Trans. Glenn W. Shaw. Tokyo: Hokuseido Press, 1935. 358 pp.
These plays--Sakazaki, Lord Dewa, The Story of Chink Okichi, and The Crown of Life--were all highly praised in their time (1920s). Their underlying emotions still project rather well.

See also #s 995, 1018.

AUDIO-VISUAL MATERIALS

Records

1071 Festival of Japanese Music in Hawaii. Folkways, FW 8885. Vol. 1: gagaku, shinto, no play and other traditional classical music. Text.

1072 Gagaku. By Kyoto Imperial Court. Lyrichord, LL 126.

1073 Gagaku Music. Columbia, CL 16, CL 34, and CL 62. 3 records of dance music. Available through Tuttle, Rutland, Vermont.

1074 Kabuki Geza Ongaku Zenshu (Sound Booth Music). Japanese Victor, SJL 2010-2. 3 records contain a wide variety of music for performance.

1075 Kabuki Nagauta Music. Lyrichord, LL 134. Dance-music selections from The Lion Dance and The Maid of the Dojo Temple.

1076 Kanjincho. Japanese Victor, JL 4. The full recorded play, a famous dance-drama, with Uzaemon XV and Koshiro VII.

1077 Music for Kabuki: Geza Music of Japan. Nonesuch, H 72012. Offstage, atmospheric music.

1078 Nihon Kabuki Zenshu. Nippon Columbia, AL 4040. 3 records with dialogue selections from 18 kabuki plays, of all types and from all periods. Actors include Koshiro VII, Uzaemon XV, Sadanji II, Baiko VI.

1079 Noh, Two Major Dramas, Sung and Performed by Players of the Komparu and Kanze Schools of Noh, Tokyo. Caedmon, TC 2019. 2 records of the no dramas, Hagoromo and Kantan.

1080 Sukeroku. Japanese Victor, VJ 2002-3. Live performance of the play, with Danjuro XI, Utaemon VI, Mitsugoro VII, Shoroku II, Kanzaburo XVII. 2 records.

Films, Videotapes, and Slides

1081 *Aspects of the Kabuki Theatre of Japan*. IASTA, 310 W. 56th St., New York. 16-mm. film, color, sound, 15 min.
Demonstration of *kabuki* in New York and Tokyo.

1082 *The Awaji Puppet Theater of Japan*. The Performing Arts Program of the Asia Society, 133 W. 58th St., New York. 16-mm. film, sound, color, 20 min.
Folk-puppet drama. Excerpts from 2 plays.

1083 *Bunraku*. 16-mm. film, color, sound, 30 min. Japanese Consulate.
A superior film showing long sections of performances as well as manipulation demonstrations.

1084 *Kabuki*. Japanese Consulate. 16-mm. film, color, sound, 30 min.
Puts emphasis on bravura and dance-style pieces in the repertory. Excellent.

1085 *Narukami the Thundergod*. Asian Theatre Film Library, University of Kansas. Videotape, 3/4" cassette, color, sound, 2 hours.
Performance, in English, of a bravura-style kabuki classic, by University of Hawaii students.

1086 *Noh*. Japanese Consulate. 16-mm. film, color, sound, 30 min.
Focuses on excerpts from 8 *no* plays.

1087 *The Style of the Classic Japanese Noh Theatre*. IASTA, 310 W. 56th St., New York. 16-mm. film, color, sound, 17 min.
Demonstration by Sadayo Kita of *no* movement.

1088 *Sukeroku: Flower of Edo*. Asian Theatre Film Library, University of Kansas. 16-mm. film, B & W, sound, 2 hrs.
Performance, in English, of a *kabuki* comic classic, by University of Hawaii students.

1089 Set of 85 slides of *no*, *bunraku*, and *kabuki*, by Lennox Tierney. KaiDib Films International.

REFERENCE WORKS

1090 Cobin, Martin, and Robert Scriba. "Japanese Plays in English Translation (1950-1966 Publications)," *Afro-Asian Theatre Bulletin*, 3, #2 (February 1968), 3-16.

Translations contained in books during that period, by genre and title. 120 translations of 106 plays. Very useful.

1091 *Japan Publications Bureau, Catalogue, English Edition*. New York: Japan Publications Bureau, 156 Fifth Avenue, New York, 1965.

Lists theater books and magazines, in English and Japanese, currently available for sale.

1092 *Japanese Literature in European Languages: A Bibliography*. Tokyo: Japan PEN Club, 1961.

Through the date of publication, this is the most complete listing of play translations: *no* (25-34), *kyogen* (34-37), *kabuki* and *bunraku* (38-42), and modern drama (59-69). Listing is by author and play title.

1093 Kinokuniya Book Stores of America. Japan Center, 1581 Webster Street, San Francisco, CA.

The American branch of a major Japanese bookstore. Handles English-language theater books, Japanese-language theater magazines, and some theater records and tapes produced in Japan.

1094 Pronko, Leonard Cabell. *Guide to Japanese Drama*. Boston: G. K. Hall, 1973. 125 pp.

Valuable and appreciative page-long annotations of 75 major books with a brief but informative introduction to Japanese theater.

1095 ————. "Production Resources for Japanese Theatre," *Afro-Asian Theatre Bulletin*, 3, #2 (February 1968), 17-20.

Lists directors in the U.S., wig, costume, music and acting sources, and audio-visual resources.

1096 Sakanishi, Shio, Marion H. Addington and P. D. Perkins. *A List of Translations of Japanese Drama into English, French and German*. Washington, D. C.: American Council of Learned Societies, 1935. 89 pp.

A complete listing to date of publication, unannotated.

KOREA

Although Korean music and dance are mature forms, theater has been less important than in most Asian countries. A number of masked dance-plays (*sandae nori*), originally known as court plays, are now known only in folk versions performed in a few villages in both north and south Korea. Puppet theater (*ggogdu gagsi*) is also performed as a folk genre, while *pansori* is a narrative danced by a solo female performer. The most vital theater form in Korea today, however, is the modern theater.

Very little has been written about Korean theater and only a portion of that is available in English. There are no journals specifically about the theater, but scholarly articles can be found from time to time in *The Transactions of the Korean Branch of the Royal Asiatic Society* (Seoul) and *Korea Journal* (Seoul), while *Korea Today* (Pyongyang) contains brief performing-arts sections.

Historical and cultural background: Woo-keun Han, *The History of Korea*; Wanne J. Joe, *Traditional Korea: A Cultural History*; H. Lee Peter, *Anthology of Korean Poetry*; Evelynn McCune, *History of Korean Art*.

HISTORY, THEORY, PRACTICE

General

1097 Boot, J. L. "Korean Musical Instruments and an Introduction to Korean Music," *Transactions of the Korean Branch of the Royal Asiatic Society* (1940), 1-31.
Concise survey of Korean music with many diagrams, charts, and photographs. Based chiefly upon western sources.

1098 Cho, Won-Kyung. *Dances of Korea*. New York: Norman J. Seaman, 1962. 38 pp., illus.
Brief descriptions of major religious, court, and folk dances as performed today by a professional dancer.

1099 "Chronicle: Korean State Art Theatre in China," *Chinese Literature*, 9 (September, 1962), 121-22.
Describes the program and praises this troupe which toured in China during June and July, 1962.

1100 "Dramatic Art of Korea," *Korea Journal*, 4, #6 (June 1964), 4-23.
A collection of five brief articles on various aspects and types of theater, including its history, shaman dances, and Shakespeare.

1101 *Korea: Its Land, People and Culture of All Ages*. Seoul: Hakwon-sa, 1960. Illus.
Contains valuable information on theater (501-504), dance (549-56), music (556-72), and drama (573-81). One of the few important sources on modern theater in Korea.

1102 Kardoss, John. *An Outline History of Korean Drama*. New York: Long Island University Press, 1966. 31 pp.
Useful for information on modern drama.

1103 Lee, Peter H. *Korean Literature: Topics and Themes* (Association for Asian Studies: Monographs and Papers, #16). Tucson: University of Arizona Press, 1965. 141 pp.
Contains a short history of dance and drama and a summary of contemporary theater (83-88).

1104 Yoo Chi-jin. *Korean Theatre: Past and Present*. Seoul: International Theatre Institute, n.d. 32 pp.
Six short articles by Korean experts on traditional and modern theater.

1105 Zong, In-sob. "Korean Drama," in An Introduction to Korean Literature. Seoul: Hyangnin-Sa, 1970, 201-21.
Brief but relatively detailed account of major genres, including modern drama.

Traditional Theater

1106 Amemiya, Chan. "Origins of Korean Mask Dance Drama," Korea Journal, 17, #1 (January 1977), 57-64.
Excellent exposition, based on Korean-language sources.

*1107 Choe, Sang-su. A Study of the Korean Puppet Play (Korean Folklore Series, #4). Seoul: Korean Books, 1961. 124 pp., illus.
Description of ggogdu gagsi, with translation of two plays and 70 photos.

1108 Kim, Moon-hwan. "Folk Drama and Its Tradition," Korea Journal, 10, #5 (May 1970), 37-41.
Argues that new folk plays should incorporate traditions of the Korean personality, popular humor, and inner revolt against social repression.

1109 Kim, Sambool. "Korean Classical Opera," Korea Today, 9 (September 1957), 27-31.

1110 Kim, Tong-uk. "On P'ansori," Korea Journal, 13, #3 (March 1973), 10-17.
Primarily synopses of the 12 extant pieces in the song-dance repertory.

1111 Korean National Commission for UNESCO. Traditional Performing Arts of Korea. Seoul, 1975. 102 pp.
Descriptions include a major monograph (45 pp.) by Yi Tu-hyon on masked dance-drama.

*1112 Lee, Duhyon. Korean Mask-Dance Drama. Seoul: Bureau of Cultural Property Preservation, Ministry of Culture and Information, 1969. 456 pp.
Contains 20-page English summary on mask-dance forms, and a play synopsis. Remainder of book is in Korean. Scores of excellent photos.

1113 Lee, Duhyon. "Korean Masks and Mask-Dance Dramas," Korea Journal, 8, #3 (March 1968), 4-10, illus.
A general description of mask and character types in two masked plays.

1114 Oh, Kon Cho. "The Hahoe Mask Dance," Korea Journal, 18, #2 (February 1978), 47-50.
A brief synopsis, interspersed with dialogue, of the 12-scene north Korean play.

1115 Phil, Marshall R. "Korea in the Bardic Tradition: P'ansori as an Oral Art," Korean Studies Forum, 2 (Spring-Summer 1977), 1-105.
Lucid summary of oral traditions in China and Japan (no and bunraku) precedes this detailed analysis and partial translation of a text.

1116 Sim, Woo-sung,and Se-chung Kim. Introduction to Korean Folk Drama. Trans. Margaret M. Moore. Seoul: Namsadang, 1970. 70 pp.
Descriptions and status of troupes performing masked dance-drama, puppet plays, dance-narrative (pansori) and variety shows (namsadang).

1117 Yok, Suk-kee. "Korean Mask Plays," The Drama Review, 15, #3 (Spring 1971), 143-52, illus. [Rpt. with minor changes, from Humour in Korean Literature. Seoul: International Cultural Foundation, 1970.]
A lively account of performance, with dialogue excerpts.

See also #1124.

Modern Theater

1118 Anderson, Joseph L. "Korean Drama," Korean Survey (November 1956), 6-7, 10 and (December 1956), 5-7.
Resurrection of drama troupes, following the Korean War, is briefly described.

1119 Cho, Oh Kon. "Chi-Jin Yoo: A Patriotic Playwright of Korea." Ph.D. diss., Michigan State, 1972. 352 pp.

1120 Henthorn, William E. "The Early Days of Western-Inspired Drama in Korea," Yearbook of Comparative and General Literature, 15 (1966), 204-13.
Lucid, detailed; best account of the topic.

1121 Kim, Ho Soon. "The Development of Modern Korean Theatre in South Korea." Ph.D. diss., Kansas, 1974. 174 pp.
The most detailed current description of contemporary theater, especially useful for accounts of producing groups. Based largely on Korean sources.

1122 Lee, Duhyun. Modern History of Korean Drama. Seoul: Seoul National University Press, 1963. 347 pp.
Detailed history in Korean language. 12-page summary in English. 20 pages of B & W photos.

1123 Shin, Il Soo. "A Study of General Cultural Settings of Korea from 1908-1968 and its Impact on the Development of Modern Korean Theatre." Ph.D. diss., Brigham Young at Provo, 1974.

PLAYS

1124 Choe, Suk Hee. "Yangju Byol Sandae Nori: A Translation and Critical Introduction." M.A. thesis, Kansas, 1969. 192 pp.
History and description of masked dance-drama of Yangju (near Seoul), 50 pp., is excellent and play translation, 120 pp., clearly shows earthy folk nature of the drama.

1125 Zong, In-sob. Plays from Korea. Seoul: The Korean Language School for Foreigners, Chung-ang University, 1968. 237 pp.
Modern dramas: The Memorial Service, Czi-zin Yu; Mr. Gun-san Hwang, Yong Song; Waves, U-czon Zin; Pleasure-Ground, Zin-su Gim; The Inheritance, Ja-rim Kim; On Foot Again, Hyon-sook Park; Fifteen Minutes, Zong-zin Gim; Memories of Dong-hag, Man-sig Czoe; The Diamond Mountains, In-sob Zong; The Pig, Yong-su Gim; Manuscript Paper, Gun-sam Lee; The Angry Machine, Bom-sog Cza. And a traditional puppet play, The Puppet Woman.

See also #1107.

AUDIO-VISUAL MATERIALS

1126 Art Music of the Far East: Korean Music. UNESCO Ethnic Music, UR 11.

1127 Folk and Classical Music of Korea. Ethnic Folkways Library, FE 4424.

1128 P'ansori: Korea's Epic Vocal Art and Instrumental Music. Nonesuch, Explorer Series, H 72049.

1129 P'ansori. Bureau of Mass Communications, New York State Education Department, Albany, N. Y. Videotape, 3/4" cassette or 2" reel, B & W, 30-min.

1130 Pong San T'al Chum: Northern Korean Masked Drama. Asian Studies, University of Washington Press. 1977. 16-mm. film, color, sound, 32 min.

A traditional form which has its origin in the region aroung Pong San in north Korea.

1131 Yangju Sandae Nori: Masked Drama of Korea. Asian Studies, University of Washington Press, 1977. 16-mm. film, color, sound, 33 min.

This important theatrical form, probably derived from old Buddhist morality plays, has evolved into a folk drama consisting of a number of short acts using stock characters.

LAOS

Historical and cultural background: Gerald C. Hickey, ed., *Area Handbook on Laos*, and Frank M. LeBar and Adrienne Suddard, ed., *Laos: Its People, Its Society, Its Culture*.

HISTORY, THEORY, PRACTICE

1132 Compton, Carol Jean. "*Mohlam*: A Social and Linguistic Analysis of a Form of Laotian Folk-Singing." Ph.D. diss., Michigan, 1973 (?).
The unique form of singing is *khene* music which is used in *mohlam luong* plays.

1133 d'Erceuil, C. "Le Laos dans le drame du sud-est asiatique," *L'Afrique et l'Asie*, #23 (3rd Quarter, 1953), 50-66.

1134 Dhani Nivat, Prince. "The Rama Jataka: A Lao Version of the Story of Rama," *Journal of the Siam Society*, 36, #1 (September 1946), 1-22.
Compares the Lao with Thai and Indian versions of the Rama story.

1135 "Review of the Presentation of the Lao Theatre at That Luang," *Friendship: Quarterly Magazine of the Lao American Association*, 1, #1 (1965).
Describes improvised comic skits involving three characters and a good deal of audience participation, which author compares with *commedia dell'arte*.

1136 Thao Nhouy Abhay. "Courts of Love and Poetry," in *Kingdom of Laos*, ed. René de Berval. Saigon: France-Asie, 1959, 206-209. [Also in *Asia*, 2, #6 (September 1952), 219-22.]
Brief account of *mohlam* narrative and lyric singing.

1137 Thao Khene. "The *khene*-Maker," in *Kingdom of Laos*, ed. René de Berval. Saigon: France-Asie, 1959, 217-20.
Brief description of the *khene* reed-organ used to accompany *mohlam* singing and plays.

See also #s 7, 11, 106.

AUDIO-VISUAL MATERIALS

1138 *Art Music from South East Asia: Southern Laos: Traditional Music*. UNESCO Ethnic Music, UR 12.

1139 *Musical Anthology of the Orient: Laos*. UNESCO Ethnic Music, UR 49.

See also #60.

MALAYSIA AND SINGAPORE

The multi-cultural nature of Malaysian society is reflected in its varied theater forms. Shadow theater (wayang kulit) exists in styles related to Thai theater (wayang Siam), Javanese theater (wayang Djawa), and indigenous theater (wayang Melayu). Ma'yong is a dance-drama which developed at the Malay courts, while Thai influence led to the evolution of menora dance-drama (related to manora of Thailand). The major Malay theater form in the popular tradition was bangsawan, now rarely performed. Chinese opera is performed in several Chinese dialects, and modern theater is now flourishing, although relatively recent in Malaysia. Chinese opera is found in Singapore.

Articles on theater often appear in Federation Museums Journal (Kuala Lumpur), and Journal of the Royal Asiatic Society, Malayan Branch (Kuala Lumpur) and Straits Branch (Singapore), and the Sunday New Straits Times (Kuala Lumpur).

Historical and cultural background: Walter William Skeat, Malay Magic; Alexander Zieseniss, The Rama Saga in Malaysia; Paul Wheatley, The Golden Khersonese.

HISTORY, THEORY, PRACTICE

General

1140 Beamish, Tony. *Arts of Malaya* (Malayan Heritage Series, #2). Singapore: Donald Moore, 1954.
Chapter 7, on the stage, emphasizes the multi-racial nature of Malayan theater.

1141 Malm, William P., and Amin Sweeney. *Studies in Malaysian Oral and Music Traditions* (Michigan Papers on South and Southeast Asia, #8). Ann Arbor: Center for South and Southeast Asian Studies, 1974. 99 pp., illus.
Contains two excellent papers: "Music in Kelantan, Malaysia, and Some of Its Cultural Implications" (Malm) and "Professional Malay Story-Telling: Some Questions of Style and Presentation" (Sweeney).

1142 Shahrum Bin Yub. "Mah-Meri Masks," *Federation Museums Journal*, 8 (1963), 18-23, illus.
Discusses aboriginal masks used in ceremonial dances and the legends associated with them. Seven excellent photos.

1143 Sheppard, Mubin. *Taman Indira: Malay Decorative Arts and Pastimes*. Kuala Lumpur: Oxford University Press, 1972.
Detailed study of Malay culture, which contains chapters on shadow theater (68-81) and *ma'yong* (58-67). Several fine photos accompany the brief introduction to Malay drama.

Dance-Drama

1144 Cuisinier, Jeanne. *Danses magiques de Kelantan*. Paris: Institut d'ethnologie, 1936. [Université de Paris, Travaux et mémoires de l'Institut d'ethnologie, #22]. 206 pp., illus.
Includes chapters on *topeng*, *manora*, *ma'yong*, and other dance-dramas.

1145 Gunawardana, A. J. "Theatre in Malaysia: An Interview with Mustapha Kamil Yassin," *The Drama Review*, 15, #3 (Spring 1971), 102-107.
One of the few sources of information on *bangsawan* theater.

1146 Malm, William P. "Malaysian Ma'yong Theatre," *The Drama Review*, 15, #3 (Spring 1971), 108-14.
Good brief article.

1147 Newell, William H. "The Chinese Theater in Malaya," *Orient/West*, 6, #9 (September 1961), 67-71, illus.
Describes theater in the various Chinese regional languages, and relates it to economic conditions.

1148 Sheppard, Mubin. *The Magic Kite and other Ma'yong Stories*. Kuala Lumpur: Federal Publications, 1960.
Nine of the best-known stories of *ma'yong*, from the oral tradition, have been written down for preservation. The introduction discusses *ma'yong* as traditional Malay drama, but there is no indication in the stories of how they might be dramatized.

1149 ————. "Manora in Kelantan," *Journal of the Royal Asiatic Society Malaysian Branch*, 46, Pt. 1 (1973), 161-70.

1150 ————. "A Recording of the Ma'Yong, the Dance Drama of Kelantan," *Federation Museums Journal*, New Series, 12 (1967), 55-103.
Describes the videotaping of a cycle of 11 traditional ma'yong plays. A synopsis is given for one of these, *Anak Raja Gondang*. 11 pages of B & W photos.

1151 Yassin, Mustapha Kamil. "The Malay 'Bangsawan'," *Federal Museums Journal*, 13 (1968). [Also in #32.]
Good general description of this rarely seen theater form.

1152 ————. "The Transitional Theatre of Malaysia." Ph.D. diss. in progress, Indiana.

1153 Yousof, Ghulam-Sarwar. "The Kelantan Mak Yong Dance Theatre: A Study of Performance Structure." Ph.D. diss., Hawaii, 1976. 393 pp.
Performances of this classic northern Malaysian dance drama are for spiritual purposes or for entertainment, with corresponding changes in performance structure. Based on detailed field study.

Puppet Theater

1154 Brunet, Jacques. *Wayang Kulit de Kelantan; théâtre d'ombres de Malaysia*. Berlin: Institut international d'études comparatives de la musique, 1971. 44 pp.

1155 Cuisinier, Jeanne. *Le Théâtre d'ombres a Kelantan*. Paris: Gallimard, 1957. 250 pp.
Excellent description of various types of shadow theater in Malaysia.

1156 Hill, A. H. "Some Kelantan Games and Entertainments," Journal of the Royal Asiatic Society, Malayan Branch, 25 (August 1952), 20-34.
Describes Malayan wayang kulit with its two variations, one inherited from Thailand, the other from Java (30-34).

1157 Matusky, Patricia. "The Music of Wayang Siam as Performed in Contemporary Kelantan, Malaysia." Ph.D. diss., Michigan, 1978 (?).

1158 Rentse, Anker. "The Kelantan Shadow-Play (Wayang Kulit)," Journal of the Royal Asiatic Society, Malayan Branch, 14, Pt. 3 (1936), 284-301, illus.
Gives a brief outline of Malayan wayang kulit history and characteristics of performances. Transcribes several opening prayers (in Malayan).

1159 ———. "The Origin of the Wayang Theatre (Shadow Play)," Journal of the Royal Asiatic Society, Malayan Branch, 20, Pt. 1 (1947), 12-15.
Compares similar figures in Indian, Malayan, and Javanese shadow plays, and argues that the Javanese shadow play is a native, pre-Hindu development of Javanese culture.

1160 Scott-Kemball, J. "The Kelantan Wayang Siam Shadow Puppets, Rama and Hanuman: A Comparative Study," Man, 54 (May 1959), 73-78.
30 puppets, in photos and drawings, representing Malay, Siamese, Javanese, Balinese and Indian styles are compared, deducing India as the point of origin.

1161 Sheppard, Haji Mubin. "Leaf Shadow Puppets," Federation Museums Journal, New Series 9 (1964), 37-38.
Children's leaf puppets are made in the style of the leather wayang kulit puppets. Six photos.

1162 ———. "Malay Shadow Play Figures in the Museum of Archaeology and Ethnology, University of Cambridge," Federation Museums Journal, New Series, Vol. 8 (1963), 14-17, illus.
Description of shadow puppets in Cambridge University Museum, used in plays of the Rama Cycle. 17 photos.

1163 ———. "Pa'Dogol and Wa'Long--The Evolution of the Comedians in the Malay Shadow Play in Kelantan," Journal of the Royal Asiatic Society, Malayan Branch, 38, Pt. 1 (July 1965), 1-5.
Illustrated with 12 photos of clown puppets.

1164 Singaravelu, S. "Invocations to Nataraja in the Southeast Asian Shadow-plays with Special Reference to the Kelantan Shadow-Play," *Journal of the Siam Society*, 58, pt. 2 (July 1970), 45-53.
Brief description of the opening ritual, and a short analysis.

1165 Sweeney, Amin. *Malay Shadow Puppets: The Wayang Siam of Kelantan*. London: Truestees of the Bristish Museum, 1972. 80 pp.
Describes puppet types, appearance and construction, performance methods, social context of performance, and briefly surveys the repertory. 36 plates of Malay puppets.

1166 ————. *The Ramayana and the Malay Shadow Play*. Kuala Lumpur: National University of Malaysia Press, 1972. 464 pp.
Part 1 (60 pp.), "The Vehicle: Wayang Siam," is the most complete description of Malaysian shadow theater. The remainder of the book is a detailed examination of versions of the plays recorded in the field. Also excellent as a field research model.

1167 Winstedt, Sir Richard. *A History of Classical Malay Literature*. New York: Oxford University Press, 1969. 323 pp. [Rpt. from the *Journal of the Royal Asiatic Society, Malayan Branch*, 17, #3 (January 1940).]
Standard work which, in Chapters 3 and 4, contains much information on the shadow theater, especially its dramatic materials. Also contains synopses of play stories, as told by puppeteers.

1168 ————. *The Malays: A Cultural History*. London: Routledge and Kegan Paul, 1961 198 pp.
Valuable for cultural background. Contains information on the adaptation of the *wayang* shadow drama from Javanese sources, and on the influence of Islam.

Modern Theater

1169 Alwi, Syed. "Amateur Dramatics in Malaya," *News Bulletin of the Institute of International Education*, 30 (December 1954), 40-43.

1170 Lim, Shirley. "Theatre in Malaysia," *The Malaysian*, 1, #3 (1968), 15-18.
Short account of contemporary amateur theater.

PLAYS

1171 Fernando, Lloyd, ed. New Drama One. Kuala Lumpur: Oxford University Press, 1972, 147 pp.
A Tiger is Loose in Our Community, Edward Dorall; Lela Mayang, K. Dar; and The Happening in the Bungalow, Lee Joo-For; a list of modern Malaysian plays in English; biographical notes.

1172 ————. New Drama Two. Kuala Lumpur: Oxford University Press, 1972. 153 pp.
The Need to Be, Patrick Yeoh; When the Sun Sets on the Branches of that Jambu Tree, Lee Joo-For; and The Hour of the Dog, Edward Dorall; list of modern Malaysian plays in English, biographical modern notes (also in #1171).

1173 Lee Joo-For. A Campus Is Not a Baby-Ground. Kuala Lumpur: Penerbit Antarasia, n.d. 107 pp.
Drama about university students.

1174 ————. The Flood and Nero Has Arisen in Malaysia. Kuala Lumpur: Penerbit Anatarasia, 1972 (?). 89 pp.
Two dramas (which won prizes in 1970 and 1971) about contemporary social concerns.

See also #55.

AUDIO-VISUAL MATERIALS

1175 Music of Malaysia: Mayong Theatrical and Music of Kelantan. Anthology, AST 4006, with the Society for Ethnomusicology.

1176 Wayang Kulit (Puppet Show). Malaysian Embassy. 16-mm. film, Color, 15 min.

NEPAL

Historical and cultural background: Christoph von Fürer-Haimendorf, The Sherpas of Nepal: Buddhist Highlanders, and Toni Hagen, Nepal: The Kingdon in the Himalayas.

HISTORY, THEORY, PRACTICE

1177 Dayal, Leela Row. "Sanskrit Plays in Kathmandu," Indian PEN, 27 (December 1961), 375-77.

1178 Jerstad, Luther G. Mani-Rimdu: Sherpa Dance-Drama. Seattle: University of Washington Press, 1969. 192 pp.
Excellent description of the Sherpa masked ritual drama of Nepal.

1179 Hitchcock, John T. "A Nepali Shaman's Performance as Theater," in Stones, Bones and Skin: Ritual and Shamanic Art. Toronto, Ontario: Society for Art Publications, 1977. 200 pp., 318 illus.

AUDIO-VISUAL MATERIALS

1180 Nepal--Songs and Dances. Folkways, 4101.

PAKISTAN AND BANGLADESH

Historical and cultural background: Zainab Ghulam Abbas, Folk Tales of Pakistan; Muhammad Iqbal, Poems from Iqbal; Leonard Binder, Religion and Politics in Pakistan.

HISTORY, THEORY, PRACTICE

1181 Enayetullah, Anwar. "Theatre in Pakistan," Pakistan Quarterly, 12, #4 (Autumn 1964), 54-59.
Briefly traces the history of the drama and discusses current activity.

1182 Husain, Syed Sajjad. "Jatra or Bengali Folk Drama," Pakistan Quarterly, 5, #1 (Spring 1955), 59-60.
General description of the music-drama popular in villages in Bengal (Bangladesh).

1183 Jasimuddin. "The Drama of the People: East Pakistan's Soul in Action," Pakistan Quarterly 9 (Autumn 1959), 36-39.
Brief accounts of jatra, tamasha, and alkaf.

1184 Mohyeddin, Zia. "The Urdu Theatre," Pakistan Quarterly, 7, #4 (Winter 1957), 30-35, illus.
Analysis and brief history of the theater in West Pakistan since the mid-18th century.

1185 Zaman, Hameed. "Karachi Causerie," Pakistan Quarterly, 13, #1 (Spring 1965), 70-79, illus.
Ideological discussion of dance and drama.

PLAYS

1186 Hussain, Mrs. Muhammad, trans., "Dawn of Love; Extracts from the Folk Drama Ashman Sina of Faridpur, Dacca, Barisal," Pakistan Quarterly, 9 (Autumn 1959), 62-65, 68.
Apparently a jatra play.

1187 Jasimuddin. The Exchange of a Flute, trans. Barbara Painter and William MacDermott, Pakistan Quarterly, 7, #2 (Summer 1957), 42-47.
One-act modern folk play translated from Bengali.

PHILIPPINES

Tribal epic-recitation and poetic contests are among the few ancient performing arts which remain unaffected by the many centuries of contact first with Spanish and then with American culture. Popular opera (zarzuela) and Christian-versus-Muslim folk plays (comedia or moro-moro) began as Spanish-derived theater, but became in time indigenous dramatic expressions. A great deal of modern drama is performed in the Philippines. A great many plays (more than are listed here), written in or translated into English, have been published.

Historical and cultural background: Jose Rizal, The Lost Eden; Yen Makabenta, Book of the Philippines; William L. Schurz, The Manila Galleon; Teodoro Agoncillo and Oscar Alfonso, A Short History of the Philippine Peoples.

HISTORY, THEORY, PRACTICE

General

1188 Balmaseda, Julian C. "Philippine Drama," Journal of History, (Manila), 10, #3 (September 1962), 299-321.
General overview.

1189 Banas, Raymundo C. Pilipino Music and Theater. Quezon City: Manlapaz, 1969. 264 pp., illus.
Much factual, historical, and biographical information on all types of Philippine theater. Almost no analysis and no theoretical frame, but nonetheless useful.

*1190 Cruz, Isagani R., ed. A Short History of Theater in the Philippines. Minila: Philippine Educational Theater Association, 1971. 330 pp.
Best book on Philippine theater: well-written chapters on all periods from pre-Spanish times to the present (1971), with a bibliography of 385 entries and checklist of 1103 plays (published and unpublished).

1191 Edades, Jean. "Filipino Drama of the Past and Present," Theatre Annual (1947), 18-36.
Author's most detailed account of the development of Philippine theater prior to the Japanese occupation. The daigon, cenaculo, moro-moro, carrille, and zarzuela are described and examples given.

1192 Orosa, Rosalinda L. "A Striving for Synthesis," Fookien Times Yearbook (1969), 308-13.
Discusses the relative values of indigenous and Western drama.

1193 Pimentel, Narciso Jr. "The Philippine Theatre: From Karangatan to Neorealism," Theatre Arts, 38, #2 (1954), 66-68, 87-88.
Summary of the history and present state of the Philippine theater, by the founder and director of Dramatic Philippines and winner of the 1954 Republic Arts and Letters Award for Theater.

1194 Retana, Wenceslao Emilio. El Teatro En Filipinas. Madrid: Libreria General De Victoriano Suarez, 1909. 181 pp.
An old but standard work.

Traditional Theater

1195 Bernal, Rafael. "The Moro-Moro: A Possibility for Folkloric Theater," *Comment* (Manila), 15 (1962), 115-23. [Also in *Unitas* (Manila), 35 December 1962), 545-53.]

1196 de Leon, Felipe P. "Zarzuela," *Philippines Quarterly*, 4, #1 (March 1972), 39-47.

1197 Fernandez, Doreen G. *The Iloilo Zarzuela: 1903-1930*. Quezon City: Ateneo de Manila University Press,1978. 268 pp., illus.
Excellent study of an important local theater form. Includes history, socio-economic context, authors, plays, staging techniques, two playscripts in Hiligaynon vernacular, and 20 pages of songs in Western notation.

1198 Hernandez, Tomas C. "The Emergence of Modern Drama in the Philippines (1898-1912) and Its Social, Political, Cultural, Dramatic and Theatrical Background." Ph.D. diss., Hawaii, 1975. 204 pp.
Best source on *comedia* (*moro-moro*) and *zarzuela*. Anti-Spanish and anti-American plays predominate.

1199 Mendoza, Felicidad M. *The Comedia (Moro-moro) Re-Discovered*. Manila: Society of St. Paul, 1976. 309 pp., illus.
Describes history, performance, and current status of this folk theater in considerable detail. Includes a translation of the play *Princess Perlita*.

1200 Mendoza, Liwayway. "Lenten Rites and Practices," *The Drama Review*, 21, #3 (September 1977), 21-32.
Field description, with photos, of several Easter ritual-dramas, including the *moriones* of Marinduque Island.

1201 Orosa, Rosalinda L. "The Philippine Zarzuela (Notes and Footnotes)," *Asian Pacific Quarterly*, 6, #1 (Summer 1974), 34-46.

1202 Panizo, Alfredo, and Rodolfo V. Cortez. "Introduction to the Pampango Theatre," *Unitas* (Manila), 41 (March 1968), 124-37.
Lists the scenes included in a *cenaculo* and briefly describes pre-*zarzuela* dramatic forms such as the *basulto*, *kikimut* or *gagalo*, *bulaclacan*, *duplo*, and *karagatan*.

Modern Theater

1203 Aguas, Juan S. "Juan Crisostomo Soto and Pampangan Drama," *Diliman Review* (Quezon City), 10, #3 (July 1962), 1-138.
Brief history of the regional drama form, biographical information on the playwright, and translation of the three-act musical play *Alang Dios*!

1204 Ang, Gertrude R. "Three Cebuano playwrights: Case Studies in Emergent Nationalism," *Philippine Quarterly of Culture and Society*, 1, #2 (June 1973), 80-5.

1205 Binaoro, Rosario. "An Evaluation of Buenaventura Rodriguez, Leading Cebuano Dramatist," *Silliman Journal* (Dumaguete) 1, #3 (July 1954), 34-42.
A popular actor and playwright of the early 20th century.

1206 Carpio, Rustica C. "The Plight of Philippine Theatre," *Solidarity* (Manila), 2 (September-October 1967), 9-14.
Assesses the condition of contemporary Philippine theater.

1207 De la Cruz, Edgardo. "Things Loved; Things Remembered: Joaquin's *Portrait* and Williams' *Menagerie*," *Philippine Studies*, 14 (April 1966), 243-57.
The remembrance of things past as treated by a Filipino and an American dramatist, and a comparison of dramatic attitudes.

1208 Diaz, Pilar. "Conclusions on Philippine Drama in English before 1941," *General Education Journal* (Quezon City), 11 (1966-67), 135-49.
Views the period as one of experimentation and development of dramatic technique. Lists plays written 1922-41.

1209 Edades, Jean Garrat. "Looking Toward a Philippine National Theater," *Journal of East Asiatic Studies*, 7, #2 (April 1958), 248-51.
Suggests that Filipino playwrights use indigenous materials.

1210 Florentino, Alberto. "The Play and the Playwright's Dilemma," *Comment* (Manila), 15 (1962), 146-53.
Florentino claims that Philippine theater is a thing of the past and lists the obstacles that must be overcome to revive it.

1211 "Forum on the Filipino Theater," *Comment* (Manila), 12 (1961), 42-65. [Also in *Literature at the Crossroads*. Manila: Florentino, 1965.]
Six brief reports on modern theater and its problems, by Rodrigo Perez III, Rosalinda Orosa, Severino Montano, Leonor Goquingco, Wilfrido Guerrero, and Lamberto Avellana.

1212 Garcia, Angelina M. "A Critique on Wilfrido M. A. Guerrero's play, Close-up," Diliman Review (Quezon City), 20, #1 (January 1972), 137-43.

Study of author's realistic style and means of social protest.

1213 Hernandez, Jose. "Rizal's Poetry and Drama," Unitas (Manila), 34, #3 (1961), 55-70.

1214 Hufana, Alejandrino G. "Mena Pecson Crisologo and Iloko Drama," Diliman Review (Quezon City), 10, #1-2 (January-June 1962), 1-204.

Entire issue is given over to a detailed study of a major regional dramatist of late 19th century. Includes translations of two musical dramas, Noble Rivalry and Municipal Code.

1215 Joaquin, Nick. "Popcorn and Gaslight," Philippines Quarterly (September 1953).

Joaquin writes knowingly of the rise and fall of the moro-moro and zarzuela, and of their successor, the Tagalog movie, while advocating a return to traditional forms in order to reinstate a popular theater.

1216 Manuud, Antonio G., ed. Brown Heritage: Essays on Philippine Cultural Traditions and Literature. Quezon City: Ateneo de Manila, 1967.

Includes Daisy Hontweros-Avellana, "Philippine Drama: A Social Protest," primarily concerning zarzuela; Teresa Munoz, "Notes on Theatre: Pre-Hispanic Philippines (Religion, Myth, Religious Ritual)," dealing with ritual and shamanism; and Rolando S. Tinio, "Retracing Old Grounds: the Paradox of Philippine Theatre," a perceptive essay on the problems of writing in English.

1217 Montano, Severino. The Arena Theatre of the Philippines. Manila: Arena Theatre, 1955.

Describes the community-based Arena Theatre, its achievements and aims.

1218 Olorosso, Lauras. The Past Revisited: Three Studies of Nick Joaquin's "Portrait of the Artist as Filipino." Manila: Bookmark, 1966.

Filipino dramatic criticism of an important play. Introduction discusses the need for such criticism.

1219 Tinio, Rolando S. "Notes on the Theatre," Comment (Manila), 15 (1962), 125-45.

Argues that theater in the Philippines would be better if less emphasis were placed on the play and the actor and more on the total means of production.

PLAYS

Traditional Theater

See #s 1190, 1198.

Modern Theater

1220 Alvero, Aurelio S. *The Long, Dark Night: A Historical One-Act Play*. Manila: 1956. 36 pp.

1221 Catanjal, Augusto C. *Mother of Christ: Short Plays in Blank Verse*. Manila: R. P. Garcia, 1952. 72 pp.

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1236 ————, ed. *Prize Winning Plays of the Arena Theatre of the Philippines, 1956-57*. Quezon City: Phoenix Press, 1958. 123 pp.

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1237 ————. *Three One-Act Plays*. Manila: M. Colcol, 1953. 132 pp.

Sabina, a tragedy; *The Ladies and the Senator*, a satirical comedy; and *Parting at Calamba*, a historical drama.

1238 Moreno, Virginia R. *Straw Patriot: A Tragedy in Five Scenes*. Makati: MDB Printing, 1967. 28 pp.

1239 Poblador, Filemon. *Crisostoma Ibarra and Maria Clara: A Play in Three Acts*. Manila: P. Araullo, 1952. 74 pp.

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Short plays by Alberto Florentino (*Oli Impan*, *Wedding Dance*), Wilifrido Nolledo (*Legend of the Filipino Guitar*, *Goodbye My Gentle*), and Jesus Peralta (*Scent of Fear*, *The Sign of the Sea Gulls*).

See also #s 57, 1190, 1203, 1208, 1214.

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See also 1190.

SRI LANKA (CEYLON)

Many theater forms of Sri Lanka are ritual in nature,aiming to propitiate or exorcise gods and demons and to cure illness; the best known of these is _thovil_. _Sokari_, now the most vital folk theater genre, is also associated with healing. Other folk forms include _kolam_, _nadagama_, and _nurti_. Modern spoken drama, based in Colombo, is influenced by both Western and indigenous forms of theater.

Historical and cultural background: Ananda Coomaraswamy, _Medieval Sinhalese Art_; Martin Wickramasinghe, _Aspects of Sinhalese Culture_; and Paul Wirz, _Exorcism and the Art of Healing in Ceylon_.

1243 Coomaraswamy, Ananda. "The Shadow Play in Ceylon," *Journal of the Royal Asiatic Society of Great Britain and Ireland*, Pt. 3 (July 1930), 627.
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1245 ———. "Some Souvenirs from Kandyan Dances," *Marg*, 5, #3 (1951), 78-85.

1246 Godakumbura, C. E. *Sinhalese Literature*. Colombo: Colombo Apothecaries, 1955. 376 pp.
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1247 Goonatilleka, M. H. "Mime, Mask and Satire in Kolam of Ceylon," *Folklore*, 81 (Autumn 1970), 161-76.
Excellent, detailed analysis of this folk drama.

1248 Gunasinghe, Siri. *Masks of Ceylon*. Colombo: Department of Cultural Affairs, 1962. 19 pp., illus.

*1249 Gunawardana, A. J. *Theatre in Sri Lanka*. Colombo: Department of Cultural Affairs, 1976. 36 pp., illus.
Excellent introduction to ritual theater, folk theater, and modern spoken drama.

1250 Jayewardene, E. D. W. *Sinhala Masks*. Kandy: T. B. S. Godamunne & Sons, 1970. 93 pp.
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1251 Keyt, George. "Some Notes on Kandyan Dancing," *New Lanka*, 4 (January 1953), 22-28.

1252 Lucas, Heinz. *Ceylon-Masken; Der Tanz der Krankheits-Dämonen*. Eisenach: E. Roth, 1958. 234 pp., illus.
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1253 "Masks of Ceylon," *Marg*, 5, (1951), 91-93.

1254 Obeyesekere, Gananath. "The Ritual Drama of the Sanni Demons: Collective Representations of Disease in Ceylon," Comparative Studies in Society and History, 11, #2 (April 1969), 174-226.
Penetrating scholarly description and analysis.

1255 Peiris, Edmund. "The Origin and Development of Sinhala Nadagam," Journal of the Sri Lanka Branch of the Royal Asiatic Society, New Series, 18.

1256 Raghavan, M. D. Sinhala Natum: Dances of the Sinhalese. Colombo: M. D. Gunasena, 1967. 303 pp., illus.
Folk dances described in a wealth of detail, showing much relation with Indian dance.

*1257 Sarachchandra, E. R. The Folk Drama of Ceylon. Colombo: Department of Cultural Affairs, 1966. 180 pp., illus.
The best single source of information on kolam, sokari, puppet plays, and other forms.

1258 ————. The Sinhalese Folk Play and the Modern Stage. Colombo: Ceylon University Press Board, 1953. 139 pp., illus.
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1260 Sarachchandra, Ediriwira. Pemato Jayatisoko (Love is the Bringer of Sorrow). Trans. D. M. de Silva. Salzburg: Institut fur Englische Sprache und Literatur, Universitat Salzburg, 1976. 55 pp.
A three-act lyric drama by Sri Lanka's most important living playwright. Very useful, lengthy introduction to Sri Lanka theater and the play.

THAILAND

Thai music, dance, and drama are closely related to those of Cambodia and Laos. Shadow theater exists in two major forms, one using enormous leather puppets (*nang yai*) that are, in fact, seen primarily in silhouette, and one, in southern Thailand (*nang talung*), that follows the Javanese-Malaysian system of puppetry. Classical dance-drama is highly developed and can be seen, primarily in Bangkok, in a variety of forms: masked plays (*khon*) that dramatize the Rama legend and are performed by a predominantly male cast; female dance plays (*lakon nai*) of great elegance; comic plays created for popular audiences that include considerable dialogue (*lakon nok*); and others, including the southern folk genre (*lakon jatri*) which dramatizes the Manora legend. Thai popular opera (*likay*) is performed throughout the country. Modern drama is as yet not strongly established in Thailand, even in Bangkok.

Fortunately, there are many materials in English on Thai theater; the majority are published in Thailand, however, so that some searching may be necessary to find them. Excellent scholarly articles appear frequently in *The Journal of the Siam Society* (Bangkok). Accounts of current theater activities can be found in the weekly *Bangkok Standard*.

Historical and cultural background: J. M. Cadet, *The Ramakien*; Abbot Low Moffat, *Mongkut, the King of Siam*; Reginald LeMay, *A Concise History of Buddhist Art in Siam*; and A. Leonowens, *The English Governess at the Siamese Court*.

HISTORY, THEORY, PRACTICE

General

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Describes rhyme schemes used in recited narratives, using a famous tale as an example.

1262 Coedes, George. "Origine et évolution des diverses formes du théâtre traditionnel en Thailande," *Bulletin de la Société des études indochinoises* (Saigon), 38, #3-4 (1963), 489-506, illus.
An excellent, general account of the origins and development of *lakon jatri*, *lakon nai*, *khon*, *nang yai*, and *likay* by an eminent scholar of Southeast Asian culture.

1263 De La Loubère, Simon. "Concerning the Shows, and Other Diversions of the Siamese," in *The Kingdom of Siam*. 1693; rpt. London: Oxford in Asia Historical Reprints, Oxford University Press, 1969, Pt. 2, 44-50.

1264 Duriyanga, Phra Chen. *Thai Music*. Bangkok: National Culture Institute, 1962. 56 pp., illus.
Text of a lecture-demonstration given to the Siam Society in 1950.

1265 Rangthong, Jaivid. *A Souvenir of Siam*. Bangkok: Hatha Dhip Press, 1954. 312 pp., illus.
Collection of articles on Thai theater, music and art--with most on theater. Includes 150 pages on "Classic Siamese Theater," by Dhanit Yupho, and many photographs.

1266 Redwood, John Ekert. "The Siamese Classical Theatre," *Educational Theatre Journal*, 5 (1952), 100-105.
A traveler's account.

1267 Roosman, R. S. "Cross-Cultural Aspects of Thai Drama," *Journal of Oriental Literature*, 8 (January 1967), 43-51.
Useful historical summary of interrelationships with theater forms of other countries.

*1268 Rutnin, Mattini, ed. *The Siamese Theatre: A Collection of Reprints from the Journals of the Siam Society*. Bangkok: The Siam Society, 1975. 291 pp.
The most material on Thai theater in a single book. 15 major articles, by experts, on shadow, folk, and classical dance, theatre and dramatic literature. Probably hard to locate. Very useful photographs.

1269 Simmonds, E. H. S. "Mahorasop in a Thai Manora Manuscript," *Bulletin of the School of Oriental and African Studies*, 30, Pt. 2 (1967), 391-403.
Fascinating 19th-century description of *khon*, *lakon*, Chinese drama, and puppet performances given at competitive festivals.

1270 Yupho, Dhanit. *Thai Musical Instruments*. Trans. David Morton. Bangkok: Department of Fine Arts, 1960. 104 pp., illus.
Gives origin, features, and description of 56 major Thai instruments.

See also 110.

Dance-Drama

1271 Allsop, K. "Siam Dance Lives Again," *Dance Magazine*, 29 (October 1955), 36-39, illus.
Describes training in classical dance-drama in Bangkok, with photos of costuming.

1272 Bowers, Faubian. "Twins of Siamese Theatre: Likay," *Saturday Review*, 38 (June 11, 1955), 31-32.
Describes popular theater, *likay*, and its treatment of historical material.

1273 Damrong, Prince. *History (of the Dance Drama) of Inao*. Bangkok: Pracand Press, 1963.
Deals mostly with *lakon nai*.

1274 ———. *Pictorial Figures Depicting Basic Postures of Thai Dancing*. Bangkok: Department of Fine Arts, 1959. 16 pp., illus.
In Thai and English.

1275 Dhaninivat, Prince. "The Dalan," *Journal of the Siam Society*, 43, Pt. 2 (1956), 113-35. [Rpt. in *Journal of the Siam Society, Collected Articles of H. H. Prince Dhaninivat*. Bangkok, 1969; also in #1268.]
Attempt at summarizing the Thai Versions of the Panji stories.

1276 Dhaninivat, Prince. "Pageantry of the Siamese Stage," National Geographic Magazine, 91 (February 1947), 209-12.
Includes very detailed descriptions of dance-drama forms, discussion of the origins of the major epic, the Ramakien, and descriptions of costumes, movements, and music.

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Drawings of male, female, demon, and monkey costumes, with each costume part identified.

*1278 ————, and Dhanit Yupho. The Khon. Bangkok: National Culture Institute, 1962. 15 pp., illus.
Brief description of khon masked drama. Excellent photos.

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Not seen; apparently a reprint of #1277.

1280 Education and the Ceremony of Paying Respect to the Teachers at the School of Dramatic Art and Recent Thai Classical Dance-Dramas Presented by the Department of Fine Arts. Bangkok: Department of Fine Arts, 1962. 48 pp., illus.
Description of how the School of Dramatic Art is organized; scenarios for a khon and a lakon jatri play.

1281 Ginsburg, Henry. "The Manora Dance-Drama: An Introduction," Journal of the Siam Society, 60 (1972), 169-81. [Also in #1268.]
Interesting description of this southern folk theater form, including its development and contemporary economic organization.

1282 ————. "Sudhana-Manora Tale in Thai: A Comparative Study Based on Two Texts." Ph.D. diss., London, 1971-72.
This story is the main dramatic source for manora dance-drama.

1283 Krebs, Stephanie Laird. "Nonverbal Communication in Khon Dance-Drama: Thai Society Onstage." Ph.D. diss., Harvard, 1975. 290 pp.

1284 Nicolas, René. "Le Lakhon Nora, ou Lakhon Chatri et les origines du théâtre classique Siamois," Journal of the Siam Society, 18, Pt. 2 (1924), 85-110. [Also in #1268.]

1285 Smithies, Michael. "Likay: A Note on the Origin, Form and Future of Siamese Folk Opera," *Journal of the Siam Society*, 59, Pt. 1 (January 1971), 33-63. [Also in #1268.]
Unique in its detail and first-hand knowledge of a major popular theater form.

1286 Subhadradis Diskul, M. C. "The Siamese Dance," *Art and Letters*, 28 (1954), 30-31.
Considers the extent to which Thai forms of dance-drama are derived from Indian sources.

1287 Maha Vajiravudh. "Notes on the Siamese Theatre," *Journal of the Siam Society*, 55, #1 (January 1967), 1-30.
Brief description of traditional theater forms and a list of the 311 *khon* masks displayed at Turin in 1911. Author is King Rama VI.

1288 Yupho, Dhanit. *Classical Siamese Theatre*. Trans. P. S. Sastri. Bangkok: Hatha Dhip, 1952. 168 pp., illus.
Describes 52 individual dances of the Siamese classical theater (*lakon* and *khon*) and folk dances. Each dance illustrated with B & W photos.

1289 ————. *The Custom and Rite of Paying Homage to Teachers of Khon, Lakon, and Piphat*. Trans. L. Lauhabandhu. Bangkok: Fine Arts Department, 1961. 16 pp., illus.
Good indication of the strength of religious custom in Thai classical theater.

1290 ————. *Khon Masks*. Trans. L. Lauhabandhu. Bangkok: Fine Arts Department, 1960. 16 pp., illus.
Descriptions of masks worn in Thai masked drama. Color photos.

1291 ————. *The Preliminary Course of Training in Thai Theatrical Art*. Bangkok: National Culture Institute, 1955. 28 pp., illus.
Outlines basic *lakon* dance movements, with 136 B & W photos. Also short musical passages in Western notation.

Puppet Theater

1292 Dhaninivat, Prince. "Hide Figures of the *Ramakien* at the Ledermuseum in Offenbach, Germany," *Journal of the Siam Society*, 53 (1965), 61-66. [Also in #1268.]

Narrates the Rama story using 88 *nang yai* figures--interesting because of the many episodes of the epic unique to the Thai version.

1293 ————. "Notes: Nang Talung," *Journal of the Siam Society*, 47, Pt. 2 (1959), 181. [Also in #1268.]

Brief, but gives reasons for believing that some Cambodian theater forms are derived from Thai forms.

1294 ————. "The Shadow-Play as a Possible Origin of the Masked Play," *Journal of the Siam Society*, 37, Pt. 1 (1948), 26-32. [Also in #1268.]

Suggests that *khon* evolved from *nang yai*.

1295 ————. *Shadow Play (The Nang)*. Bangkok: National Culture Institute, 1968. 16 pp., illus.

Brief but fascinating account of the Thai shadow drama and its possible origins. Contains 13 puppet-figure silhouettes from the Rama cycle.

1296 Nicolas, René. "Le Théâtre d'ombres au Siam," *Journal of the Siam Society*, 21, Pt. 1 (1927), 37-51. [Also in *Revue arts asiatique*, 2, #3 (1925), 13-23, illus.; and in #1268.]

Detailed description of *nang yai* shadow theater, with 17 excellent block prints of puppet figures and scenes.

1297 Simmonds, E. H. S. "New Evidence on Thai Shadow-Play Invocations," *Bulletin of the School of Oriental and African Studies*, 24, Pt. 3 (1961), 542-59.

Through detailed examination of shadow-play texts, the author concludes that *nang yai* was strongly influenced by Cambodian, and *nang talung* by Javanese, shadow theater.

1298 Smithies, Michael, and Euayporn Kerdchouay. "Nang Talung: The Shadow Theater of Southern Thailand," *Journal of the Siam Society*," 60, Pt. 1 (January 1972), 379-90. [Also in #1268.]

Describes techniques of performance and competition between troupes at fairs. Includes two scenarios.

1299 ————. "The Wai Kru Ceremony of the Nang Yai," *Journal of the Siam Society*, 62, Pt. 1 (January 1974), 143-47.

Describes incantations and rituals honoring the performers' teachers, which precede shadow-theater performances.

1300 Tramote, Montri. "Thai Puppet Show," Silpakon (Bangkok), 4, Pt. 2 (1960), 48-54.
Author is a prominent teacher of Thai classical music and dance.

Modern Theater

1301 Malakul, Mihi Pin. "Dramatic Achievement of King Rama VI," Journal of the Siam Society, 63, Pt. 2 (July 1975), 260-78, illus.
Lecture on the king's contributions to Thai theater, especially early spoken drama.

1302 Vella, Walter F. "Siamese Nationalism in the Plays of Rama VI," Search for Identity, ed. A. R. Davis. Sydney: Angus and Robertson, 1974. 181-91.
Unusual. Rama VI wrote the first modern plays in Thailand.

PLAYS

Dance-Drama

*1303 Ingersoll, Fern S., trans. Sang Thong: A Dance-Drama from Thailand. Rutland, Vt.: Tuttle, 1973. 199 pp.
Excellent background to this famous play and to lakon theater precedes translation of Act I. Remaining 8 acts are given in synopses.

*1304 Yupho, Dhanit. The Khon and Lakon: Dance Dramas Presented by the Department of Fine Arts. Bangkok: Department of Fine Arts, 1963. 260 pp., illus.
Uniquely valuable. A compilation of programs: 32 scenarios of khon (masked play) and lakon (dance-drama), with commentary and historical background. Excellent pictures, some in color, of performances at the National Theater.

See also #56.

Modern Theater

1305 Prem, Chaya (Prince Prem Purachatra). Magic Lotus, a Romantic Fantasy: An Adaptation for the English Stage of the Fifteenth-Century Siamese Classic, "Pra Law." Bangkok: Chatra Books, 1949.

A modern dramatization, first published in 1937.

1306 Vajiravudh (Rama VI, King of Thailand). Three Little Plays, by Sri Ayudhya (pseud.). Bangkok: Siam Observer Press, n.d. 60 pp.

A Real Ghost, A Queer Burglary, and The Man in Khaki.

1307 ————. Three More Little Plays, by Sri Ayudhya (pseud.) Bangkok: Bangkok Daily Mail, n. d. 60 pp.

The Eliminists, A Stateman's Wife, and The Taming of Uncle Gideon.

1308 Vichitr Vadhakarn, Luang. The Might of Poh Khun Ramkamhaeng. Bangkok: Phakdee Pradista Press, 1954. 37 pp., illus.

AUDIO-VISUAL MATERIALS

1309 Thai Instrumental Music. Ithaca, Cornell University Southeast Asia Program, 1954.
Two records.

1310 Traditional Music of Thailand. Institute of Ethnomusicology, UCLA, IER 7502. 2 records.
Includes several selections of theater music. Accompanied by detailed notes.

See also #60.

1311 Dawadungs: A Dance of the Second Heaven. Ithaca, N. Y.: Cornell University Southeast Asia Program, 1956. 16-mm. film, sound, color, 12 min.
A Thai classical dance performed by Yibbhan Xoomsai.

1312 The Diamond Finger. Produced by the Government of Thailand. 1957. Distributed by NYU Film Library, 26 Washington Plaza, New York. 16-mm. film, sound, color, 28 min.

1313 Nang Yai. Asian Theatre Film Library, University of Kansas. 16-mm. film, sound, B & W, 30 min.
A rare documentary, with English subtitles, of a performance of the huge leather shadow puppets of Thailand.

TIBET

Historical and cultural background: Lokesh Chandra, Materials for a History of Tibetan Literature; Helmut Hoffman, The Religions of Tibet; Fosco Maraini, Secret Tibet; René de Nebesky-Wojkowitz, Oracles and Demons of Tibet; and Sahajalalita, Samantamukhapravesarasmi-vimalosnisaprabhasa-sarvatathagata-hrdayasamayavilokita-nama-dharani-vrtti.

HISTORY, THEORY, PRACTICE

1314 "Allegorical Lama Dance," China Reconstructs, 7, #2 (February 1958), 17-19, illus.
Discussion of the dance-drama bujak as it is performed in Peking.

1315 Burang (pseud. of Theodore Illion). "Strange Theatre in Tibet," Theatre Arts, 32, #2 (February 1948), 72-73.
Notes "primitive" elements in Tibetan theater.

1316 Duncan, Marion H. "The Tibetan Drama," The China Journal, 17, #3 (September 1932), 105-11, illus.
Abbreviated discussion of what later was included in his book (see #s 1323, 1324).

1317 Hummel, Siegbert. "Boy Dances at the New Year's Festival in Lhasa," East and West, 15 (January 1964-March 1965), 50-52, illus.

1318 Jerstad, Luther. "Buddhist Proselytization in the Tibetan Drama, Drowazangmo," Western Speech, 31, #3 (Summer 1967), 199-210.
Useful for analysis of the play and general background to the drama.

1319 Kolmas, J. "Ch'am, the Miming Dances of Tibet," New Orient, 3 (October 1962), 145.

1320 "Revival of Tibetan Opera," Peking Review, 43 (October 25, 1960), 18.
Compares pre- and post-liberation treatment of actors.

1321 Tanvir, Habib. "The Buddhist Theatre of Tibet," *Natya*, 9, #3 (1966), 12-26.
Excellent, fact-filled introduction focusing on the plays and their relation to Indian drama.

1322 "The Tibetan Play, *Forbidden the Right of Birth*," *Chinese Literature*, 8 (1964), 121-22.

PLAYS

*1323 Duncan, Marion Herbert. *Harvest Festival Dramas of Tibet*. Hong Kong: Orient, 1955. 275 pp., illus.
Detailed description of this theater form and translation of three plays: *Drowazangmo*, *Songtsan Gampo*, and *Nangsa*.

*1324 ————. *More Harvest Festival Dramas of Tibet*. London: Mitre Press, 1967. 123 pp., illus.
Translations of two Buddhist plays, adapted from India into Tibet: *Drimeh Kundan* and *Donyoh Dondruh*.

1325 Norbu, Thubten Jigme, and Robert B. Ekvall, trans. *The Younger Brother Don Yod*. Bloomington: Indiana University Press, 1969. 148 pp., illus.

1326 Woolf, H. I., trans. *Three Tibetan Mysteries: Tchrimekundan, Nansal, Djroazanmo, as Performed in the Tibetan Monasteries* [from the French version by Jacques Bacot]. New York: E. P. Dutton, 1924. 267 pp., illus.
Presented in narrative prose rather than in dramatic form.

AUDIO-VISUAL MATERIALS

1327 Songs and Music. Folkways 4486.

1328 Tibetan Ritual. UNESCO Ethnic Music, UR7.

VIETNAM

The classical opera form, hat boi, shares a number of characteristics with Chinese opera, and has been equally popular in the northern and southern parts of the country. Two theater genres are indigenous in the north and south respectively: the satiric, improvised folk form, hat cheo, and the popular operetta form, cai luong.

Hat boi has been exhaustively written about in French, but little has been published in English about any of the Vietnamese theater forms.

Historical and cultural background: Ann Crawford, Customs and Culture of Vietnam; Foreign Languages Publishing House, Vietnam Today; Ellen Joy Hammer, Vietnam Yesterday and Today.

HISTORY, THEORY, PRACTICE

1329 Addiss, Stephen. "The Theatre Music of Vietnam," *Southeast Asia: An International Quarterly*, 1, #1-2 (Winter-Spring 1971), 129-52.
General description of music in the theatrical context of *hat cheo*, *hat boi* and *cai luong*.

1330 "Classical and Reformed Theatre," *Vietnam Magazine*, 5, #10 (1972), 4-7.
Brief historical account of *hat boi* and *cai luong*.

1331 "Features of Vietnam: The Vietnamese Theatre," *News From Vietnam*, 5 (January 5, 1959), 18-24.

1332 Hauch, Duane E. "The Cai Luong Theatre of Vietnam, 1915-1970." Ph.D. diss., Southern Illinois, 1972. 217 pp.
The most detailed study of this popular musical theater form. A description of all aspects.

1333 ————. "A Descriptive Study of Hat Boi, the Classical Theatre of Viet Nam." M.A. thesis, Hawaii, 1970. 99 pp., illus.
The most detailed study available in English. Covers history, plays, music, movement, and costume.

*1334 Huynh Khac Dung. *Hat Boi, théâtre traditionnel du Viet Nam.* Saigon: Kim Lai an Quan, 1970. 562 pp.
The major book on the subject, unfortunately difficult to find. A detailed introduction is followed by French translations of two plays, *San Hau* and *Ba Ap Khao*, and 15 pages of color illustrations of make-up, costume, and headgear, which can instructively be compared with Chinese forms.

1335 Leiière, M. "Le Théâtre annamite," *Extrême-Asie*, 5, #56, 57, 59 (1931), 127-42, 183-202, 281-98; 6, #60 (1932), 329-38.
Theater's development in central Vietnam as given in Chinese documents.

1336 Nguyen Dinh Lai. "Etude sur la musique sino-vietnamienne et les chants populaires du Viet-Nam," *Bulletin de la Société des études indochinoises*, New Series 31, #1 (1956), 11-86, illus.
Chapter 6 of this excellent discourse on Vietnamese music is devoted to origins, plays, and music of *hat boi* (*hat tuong*), *cai luong*, and *hat cheo* theater. An important article.

1337 Nguyen-Phuoc Thien. "Cai-luong and the Vietnamese Theatre," *Viet-My*, 8, #4 (1963), 2-10.
Fills a gap in the history of *cai luong* popular theater.

1338 ———. "Vietnamese Theatre: The Show Must Go On," *Vietnam Magazine*, 7, #5 (1974), 12-15.
Status of *hat boi*, *hat cheo*, *kich*, and *cai luong* in South Vietnam during the early 1970s.

1339 Pham Duy. *Musics of Vietnam*, ed. D. R. Whiteside. Carbondale: Southern Illinois University Press, 1975. 161 pp.

1340 Shen Hua. "Vietnam's Brilliant Hat Cheo Opera," *Chinese Literature*, 12 (1960), 195-97.
Review of the performances given in China by a *hat cheo* troupe.

1341 Song-Ban. *The Vietnamese Theatre*. Hanoi: Foreign Languages Publishing House, 1960. 55 pp., illus.
Brief account of *hat boi*, *cai luong*, and *kich* (modern) drama.

1342 Tran Van Khe. "Le Théâtre vietnamien," in *Les Théâtres d'Asie*, ed. Jean Jacquot. Paris: Centre National de la Recherche Scientifique, 1961, 203-19.
Hat boi, *cai luong*, and *hat cheo* briefly described by a major scholar of Vietnamese theater.

1343 "Vietnam," *The Drama Review*, 13, #4 (Summer 1969), 146-53.
Theater as propaganda in both North and South Vietnam is described.

1344 *The Vietnamese Music*. Saigon: Review Horizons, 1959. 21 pp.
Musical instruments of the classical Vietnamese theater.

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